

JONATHAN D STEINHOFF'S SOMETIMES BLOG

Collected Blogs, August 10, 2008 – May 19, 2012

AUTHOR'S NOTE

All of the blog articles I've written between August 10, 2008 and May 19, 2012 are contained herein. These are reprints from their initial postings at <http://jonathands2u.blogspot.com/> -- except for the two most recent, which were posted at my new blogging location:

<http://zoomsteinhoff.blog.com/>

The **Table of Contents** for all of the Blogspot blog articles, going back to August 2008, follow the first two, which are the most recent articles.

I particularly wish to emphasize that one needs to read these blogs at the actual blogsites in order to see the **videoclips** posted throughout, these tending to be the most important part of the blogs in many ways, not to mention **links** not being functional unless you go to the blogsite article postings (the actual blogsite postings contain additional advantages as well).

This document exists primarily for two reasons:

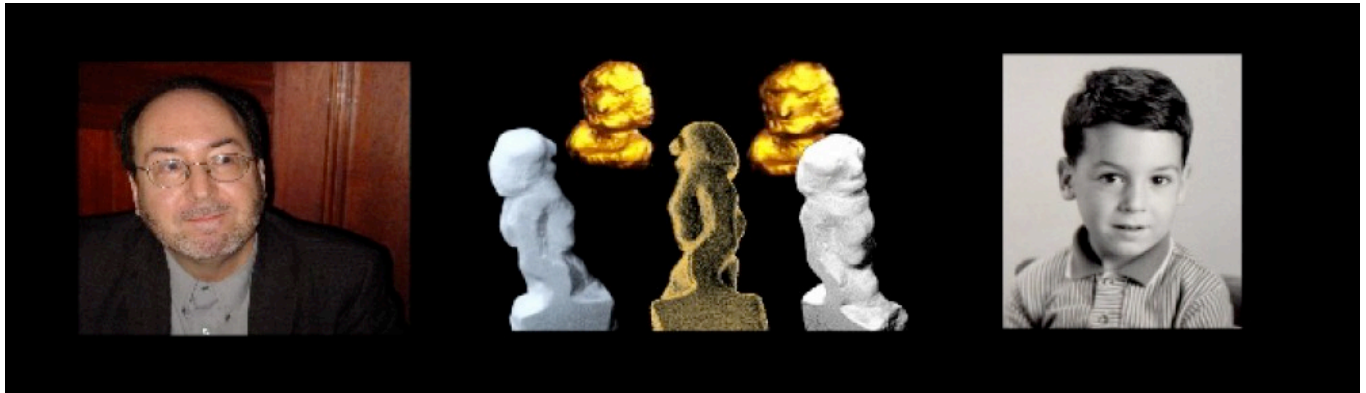
- To create a searchable database.
- To copyright the material. I have previously posted at www.Archive.Org five volumes, of my blog articles originally posted 8/10/08 to 6.18.11, these postings occurring at various points after a number had accumulated (the five volumes are also included here, as well as all blog articles posted through 5.19.12).

-Jonathan David Steinhoff, May 25, 2012

Jonathan D Steinhoff's SomeTimes Blog

In a corrupt world unlike anything you would know from reading the papers, a CalArts Film/Video School grad spends most of his life as an unacknowledged secret major influence on Spielberg, McCartney, and many others, equipped only with blog articles to get it across! (this site continues where I left off at Blogspot:

<http://jonathands2u.blogspot.com/>)



Something To Anchor Your Perspective

Posted on May 19, 2012 by zoomsteinhoff



ON WITH THE TEST

This blog will be mostly a follow-up to my May 13th posting at my "old" blogsite, Blogspot <http://jonathands2u.blogspot.com/> (I am moving to this new blogsite location due to my old computer being phased out in terms of the way the other blogsite.... you get the idea).

This is my second posting on this site, and, as with my previous posting, is partially prompted by my needing to see how a few things are different with publishing to this blogsite.

VIDEOCLIP:

Those who check my 4.15.12 posting at Archive.Org of “Inspector Burgundy” <http://archive.org/details/InspectorBurgundy> (filmed while I was a student at CalArts in 1978) will hopefully not argue the fact that I used the Dan Hicks / Tom Waits song “The Piano Has Been Drinking” as THE background song for the 2nd half of the video. “Inspector Burgundy”, as I have previously blogged, is where **WILL FERRELL**’s character, Ron **Burgundy**, happened to get *half* of his name in “Anchorman” (my reasoning in drawing this conclusion goes far beyond the fact that the word “Burgundy” shows up in both places). For the present, I will simply mention my previously presented evidence in my blogs that Big Time Genius Movie Producer Stuart Cornfeld, (Ben Stiller’s producing partner, their films invariably released by DreamWorks), who I knew a little perhaps or half or 1/3 or 2/5 way back in time, who has worked a fair amount with Will Ferrell, includes Steinhoff inside-references in the films he produces (*evidence*, I say). And now, you have been briefed sufficiently to appreciate the true significance of this videoclip, that it is huge evidence that I’m actually not nuts, and *perhaps*.... can even be linked ultimately to Steven Spielberg (I more efficiently convey this last thought to honest, intelligent folk in my posting at Archive.Org, “Steven Spielberg And The Mall Man Factor” <http://archive.org/details/StevenSpielbergAndThemallManFactor>). And now, the videoclip that corroborates the associating of Will Ferrell with “Burgundy” (from the 5.12.12 SNL):

VIDEO- WF, 5.12.12

VIDEOCLIP:

As I mentioned in my 5/13/12 blog, there was a special focus on hand gestures in an SNL sketch shortly after the release of my video, “Inspector Burgundy,” said video happening to end with a statement on hand gestures by Burgundy (this goes with all my previously presented evidence that SNL has been incorporating my material offered through intermediaries for that week’s show – for years, years, and years and years, and years (sometimes the usage is mere fragments; other times, I am a gigantic influence).

VIDEOCLIP-HandGestures, 5.5.12

Posted in [Uncategorized](#)

For Those Who Recall When I Said Something Along The Lines Of “To Be Continued”

Posted on [May 16, 2012](#) by [zoomsteinhoff](#)
[Reply](#)

Well, this appears to be the site I will now be using for my blogs, as the other site will soon no longer work with my old computer.

It will look a little different, but I am not seeking a change in format, and will therefore be aiming for more or less the same in that regard.

This being my first posting at this location, I suppose it would be a good idea to begin by referring you newcomers to my old blog site:

<http://jonathands2u.blogspot.com/>

I periodically post volumes of my blogs to www.Archive.org, to preserve and copyright them.

And now it's “The quick brown fox jumped over the lazy hen” time – i.e., I will be throwing a few things into this blog article for little more reason than to “use all the letters of the alphabet”.

PICTURE OF AN ANCHOR



That's a picture of an anchor – will it be recognizable in the outside world? Remember, this is an old computer, and any strange thing can happen!

HAND GESTURES

Next, a videoclip I would have liked to post in my last blog article on the other blogsite, however, as part of their phasing out access to old computers, I at this point can no longer post vids there. So, here is nothing special, Inspector Burgundy's hand gestures line at the end of “Inspector Burgundy” (it *would* be special, if not for the entire “Inspector Burgundy” also being accessible for viewing at Archive.Org):

[Burgundyending](#)

On this end all I see is something that looks like a link, probably the same on the other end. When you click on it, you get the clip. Would you know it's a vid to see it there looking like a link? Oh well, different....

THE BODY OF WORK JUGGLING TEAM

And finally, because you never know when you're having too much excitement so you should interrupt yourself at random just to keep yourself in check, I leave you today with my newest comedy idea, "The Body Of Work Juggling Team":

<http://archive.org/details/TheBodyOfWorkJugglingTeam>

Jonathan D. Steinhoff's Sometimes Blog

Jonathan D. Steinhoff



STATEMENT OF BLOG PURPOSE

As fate has conspired to make me one of the most fascinating individuals who ever lived (or in any event one of the most something-or-another individuals who ever lived), I feel it my duty to permit the world a blog-like window into the occasional outer events encountered by my strange ego. [A somewhat quick dose of enlightenment on the subject of me can be gained by viewing my video, "Steven Spielberg and the 'Mall Man' Factor" - while those with more time will want to spend it visiting, "Jonathan David Steinhoff's Official Website".]

Some would say it all began when I was ten and wrote the 15-page story, "Endless Voyage", for my 5th grade class. This led to the Beatle songs, "Yellow Submarine", "Eleanor Rigby", and "Paperback Writer", which led to an interest in me by the Rolling Stones, which led to "Street Fighting Man" and "Jumping Jack Flash". You can imagine (if you can grasp all this, which perhaps someday you may) that there was enough in these events to fuel a lifelong interest in me by those let in on it. And so an ongoing aspect of my fate was sealed!

(Please note - for copyright purposes, from time to time I save these blogs to Archive.Org as part of different volumes, e.g., "Steinhoff's Sometimes Blog Entries, Vol. 1")



Blog Archive

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Friday, May 18, 2012

The Continuing Adventures Of The Only Person Who Can Save The World!

This post is to redirect you - "Jonathan D Steinhoff's Sometimes Blog" has moved to:

<http://zoomsteinhoff.blog.com/>

this is due to Blogspot having given out word their site will soon not work for, in so many words, my old computer....

additionally, I continue to post collected volumes of my blog articles at www.Archive.Org

follow.... if you dare!

Posted by Steinhoff at 6:50 PM 0 comments [Links to this post](#)  

Sunday, May 13, 2012

I Will Be With Me Shortly, Please Continue To Hold

As a matter of maintaining historical records, it once again falls upon me to make note of this and that. If my laying out of details here seems blandly straightforward, it is not a reflection of a bland disposition on my part. Just filing everything in the right files is all goes on here.

special note- this blogsite will soon be unusable on my computer, which could affect any number of things that haven't even begun to cross my mind or touch human history.... - Jonathan

A Hillbilly's Empathy

I'm pleased to announce a new song (it's only a little bit of a song), ["A Hillbilly's Empathy"](#):

<http://archive.org/details/AHillbillysEmpathy>

A Split Personality Taliban Terrorist Does The American TV Talk Show Circuit

I'm also pleased to announce a new comedy sketch idea (possibly too explosive), "[A Split Personality Taliban Terrorist Does The American TV Talk Show Circuit](http://archive.org/details/ASplitPersonalityTalibanTerroristDoesTheAmericanTVTalkShowCircuit)":

<http://archive.org/details/ASplitPersonalityTalibanTerroristDoesTheAmericanTVTalkShowCircuit>

Things Detected In Relation To "Inspector Burgundy"

I could list you the things that have occurred since the recent reemergence and (minor?) reworking of the 1978 work, "Inspector Burgundy". In certain instances, you'd be left having to take my word, or else do exhaustive research to verify. In other instances, not such exhaustive Internet research would be required on your part to verify. And without meticulous understanding of the precise bases for the conclusions, false bases would inevitably be presumed, leading to false assumptions about how the conclusions were reached. Hardly seems worth it.... however, it includes Paul McCartney, and Johnny Depp, which therefore ties in with my recent influence once again on Tim Burton (described below a little), etc. And so, for the millionth time, I imagine it's worth something.

Let's see, what's the best way to describe this. I'm always influencing Paul McCartney, for years and years and years, and have at various times known people he knows, etc., etc., etc. If you go through my blogs (you could compile a search-able database) you can form your own conclusions, I suppose. Not that you would thereby share all my "knowledge" on the subject.

I cannot completely stay away from going into some of the many intricate details of this and that (it's already over-intricate, which is why it's semi-invisible unless you closely follow), however, if you saw Paul McCartney's guest appearance on the live "30 Rock" East Coast edition (available if you have the right cable subscription), he went behind a picture on a wall. This action was performed by Inspector Burgundy in the 4/15/12 released "Inspector Burgundy" (www.archive.org), released over a week before "30 Rock". I've often shown in my blogs how I am an influence on Saturday Night Live (I regard the evidence as compelling at the least). I've also made the assertion that Paul McCartney's surprise appearance years ago on an Alec Baldwin sketch on SNL about Poison in a Drink resulted from my request through an intermediary a week before, for special reasons I won't detail here, that he do something in a comedy sketch

relating to my "Recipe For Fun" video (on YouTube, this has to do with John Kerry.... I think).

I particularly believe there to be a connection between a sketch idea I posted a while ago, "Amnesia Land" and Paul McCartney's appearance on the live "30 Rock". The sketch idea is all about a TV show from the very early days of TV. That episode of "30 Rock" was all about the early days of live TV. At one point McCartney expressed having amnesia, a fact another character exploited to her advantage by convincing him his identity was that of her boyfriend. In "Amnesia Land", it is all about the characters convincing each other, as soon as they (inevitably) become amnesiac, of a made-up identity, to further their own ends. I would not even say that these similarities are sufficient for a conclusion, if not for the additional factors of my having an ongoing influence on McCartney, Baldwin in relation to McCartney, SNL, Lorne Michaels. Where was I? Right, "Amnesia Land":

<http://archive.org/details/AmnesiaLand>

In the second half of "Inspector Burgundy", the song in the background is, "The Piano Has Been Drinking," by Dan Hicks and Tom Waits. In Will Ferrell's opening on SNL 5/12/12, we see him onstage with his mother. And as with "The Piano Has Been Drinking", he diverts attention from himself by blaming the piano (I have occasionally referred to my influence on Will Ferrell in the past).

Inspector Burgundy's closing statement has him stating that now they must work on their hand gestures.

And much about hand gestures is suddenly going on. On the 5/5/12 SNL, the guest host is in a sketch as a fashion model in a contest, who, upon losing, demonstrates her hand gestures, which she had hoped would be singularly responsible for making her win.

While I was working on "Inspector Burgundy" (4/15/12, when I released it by posting it to www.Archive.org, being approx. 4 days after I had first received a digital copy from the unsynched, unedited 16mm material from 1978), Paul McCartney was simultaneously receiving a degree of media attention from incorrect use of sign language by the performers in his music video, Johnny Depp and Natalie Portman.

Yes, it would certainly seem preposterous to correlate their hand gestures with the hand gestures discussed in Inspector Burgundy, in Burgundy's closing speech. That there was coordination of things involved. Well, I often do just that, sorry! I make preposterous-sounding assertions of my great influence on Paul McCartney over the years.

My Spin On My Spin


In earlier blogs I have described and I believe demonstrated, how I am a frequent and sometimes significant influence on Tim Burton, who went to CalArts at the same time as myself, and knew many of the same people. His newest film, "Dark Shadows", like many of his other works, contains my influence as well. I'm watching the movie, see, already expecting I'll find something, 'cause he so often is influenced by me, almost like a secret college ritual that includes McCartney, Spielberg, SNL, Sting, Madonna, everybody else in show biz, major politicals as well, etc. And then I spot at the very beginning, matted in the background of the character, the spinning around 360 pan, but combined with the sense of powerful wind connected to the background 360 pan. Recognizing the likelihood that this was indicating something to me in shorthand, it being the millionth time, I thought, okay, why that work of mine it is suggesting to me? And then it instantly became obvious: the title of the work, a music video, is "American Gothic" (you can view it on YouTube, where I'm "zoomsteinhoff").

A Dolphin Idea I May Have Forgotten Hearing Somewhere

PREDICTION: I hundred years from now it will finally be revealed! We were able to fluently communicate with dolphins by 1989, butt we said something to them in conversation a few minutes later that they took as SO offensive, they refused from that moment forward to communicate with us!

Secret Language of Smarties

The new release by Ian Anderson, "TAAB2" ("Thick As A Brick 2"), more recognizably known by some as "Mr. Tull," contains something on its CD cover which I interpret as being an inside-reference for my "benefit" (this is not in the category of things regarding which I would choose to go into detail). The specific thing it brings to mind is also brought to mind in the inside-references adding up to my very significant influence on Ian Anderson's album, "Secret Language of Birds." However, his whole idea of a 10-year old boy writing something that leads to songs by a legendary rock band, the whole Thick As A Brick concept that is, it's just pandering to child mythology wish fulfillment fantasy, although, then again- as a writer of a story at the age of 10 that influenced The Beatles, I should in all fairness recuse myself from this one.

Posted by [Steinhoff](#) at 4:54 PM 0 comments [Links to this post](#) 
Labels: [Ian Anderson](#), [Paul McCartney](#), [Saturday Night Live](#), [Tim Burton](#)

Saturday, April 21, 2012

[The Implacable Veneer of The Implacable Veneeroid Invader](#)



Inspector Burgundy

I am pleased to announce the release of the 2012 Writer / Editor's video cut of "Inspector Burgundy". I wrote this in 1978 for a color studio class exercise while a student at the CalArts School of Film/Video; Mitch Eakin filmed it in 16mm shortly thereafter; I received the footage from Mitch several weeks ago; had it transferred; edited it (including a few video effects, a little reframing, plus music and this and that - I've always been Mr. Auteur, or an auteur type, or whatever exact status you feel I should be permitted to entitle myself when it comes to creating, bugger off, imaginary demon police of artistic license!).

So I'm pleased to announce the release of "Inspector Burgundy", at Archive.org:

<http://archive.org/details/InspectorBurgundy>

In a future blog I plan to go into several miscellaneous extemporaneous details that seem to possibly regard "Inspector Burgundy", though they sort of clutter up the landscape.

One important detail to be discussed: My well-supported but very complicated basis for concluding that Will Ferrell - whose work has frequently been influenced by my material, and in serious ways, which I have discussed in my blogs here or there - decided upon his character's name in "Anchorman," Ron Burgundy, in order to inside-reference / mimic my character's name, Inspector Burgundy. I have no problem with this, but will not make my discussion of this part of this announcement. I'm merely making a reference. Not a detailed explanation, because this is the announcement, okay, so I hope we all understand that.

It being that "Inspector Burgundy" has now been resurrected 34 years later, or has been born 34 years later, whatever, I am considering (though not seriously), as an alternate, more audience-grabbing video title, renaming it, "The Implacable Veneer of The Implacable Veneeroid Invader" (if this sounds familiar, re-read the title of this blog article!). A revision of this nature would be more likely to occur if I get trouble from the people who own the song I use in "Burgundy", Dan Hicks' and Tom Waits' "The Piano Has Been Drinking". Should that happen, the new title for the video would legitimize outerspace sounds / outerspace music to replace that song.... although, hmm.... such a substitution could very *possibly* undermine something at the video's very core. Should I be faced with this issue, I imagine I might need a year to weigh the factors, or two, definitely no more than 33 years....

Real Play Money Of The Future

I also am pleased to announce a new comedy sketch idea I've posted to Archive.org, "Real Play Money Of The Future":

<http://archive.org/details/RealPlayMoneyOfTheFuture>

SNL found no value in "Play Money" on the show of the week it was created, in terms of finding usable fragments from it, as they tend to do with my material. This time around Saturday Night Live appears to have instead picked up on something I posted to Facebook earlier that day (an alternate general tendency we also find occurring as an unconscious act in our patient, SNL). That day on FB I made a reference to a screenplay I wrote back in the '70s entitled, "Joel's Baby," which is primarily about a parent trying to track down his child put up for adoption at birth 15 years earlier. SNL did a sketch about someone once put up for adoption being reunited with their biological parent on a talk show. And so, again I find SNL doing something that in and of itself could never be construed as signifying anything beyond "it is what it is", unless its perfect fit quality in relation to a pre-identified (by me) context is known.

On their most recent show, it is possible (hard to say) that the piece they did with Steven Spielberg contained inside references. I did not "submit" anything for this show, but this doesn't always stop them.

The laser cat piece with Spielberg (as I have often discussed and demonstrated in my blogs, I am a very significant influence on Spieberg) made me think of the laser cat piece they once did with James Cameron. In my discussion in an earlier blog of the Cameron laser cat appearance on SNL, I correlated, to something I submitted for that show, the part where Lorne Michaels expresses that the only reason he is willing to go along with an idea he finds dubious is on the strength of Cameron's insistence. Then, in the Spielberg laser cat appearance, Lorne Michaels responds in the identical way - great reluctance, but at the insistence of.... Then, for the ending of the Spielberg laser cat piece, I observed something that occurs in my often-referenced "Gosk" video

(inside-referenced and an influence upon *innumerable* major films, TV shows, etc.), a character looking up to an alien spacecraft and shouting at it. This identical bit from "Gosk" is something I have mentioned, in previous blogs, as part of Gosk's influence on Cameron's "Avatar". I would never say that, in and of itself, such an action must necessarily have originated in "Gosk". To learn the actual basis for my conclusions regarding Cameron, please see where I discuss this in previous blogs.

Posted by [Steinhoff](#) at 9:30 PM 0 comments [Links to this post](#) 
Labels: [James Cameron](#), [Steven Spielberg](#), [Stuart Cornfeld](#), [Will Ferrell](#)

Wednesday, March 21, 2012

Those Who See The Pattern Will Be Held For Questioning Oh, To Be In A Past Decade Again

Let's see, how about if I begin with something light, such as how I looked when the weight of the world was 23% less (you've all got to lose some weight!):



Worlds End, Continued

I'm most pleased to announce I have a new, recently posted version of my work-in-progress song, "[Worlds End](#)":

<http://www.archive.org/details/WorldsEndVersion2>

Perhaps there will be more for this one, it certainly deserves it!

What You Should Have Learned

Everyone being focused at this moment on the Toulouse situation and the guy who killed the children at the French Jewish school, I thought I should point out that in my [Oct. 11, 2009 blog article](#) (copyrighted in 2009 when I published it at archive.org) I found something re the gunman at the Jewish Community Center that could be seen as secretly threading into.... okay not Toulouse, but another painter. Has to be coincidence?

I am over and over making the point that I am secretly super-important in relation to Steven Spielberg (see my video at archive.org, "[Steven Spielberg And The Mall Man Factor](#)"), who is among the most prominent living Jewish men, and whether he wishes to be or not, someone regarded as a bit of an ambassador to the world - not a favorite of those who would want Israel and

ipso facto the world's Jews seen as an evil force upon the world. I further demonstrate in my blogs (i.e., offer what should be discernible to an intelligent person as evidence) my secret super-importance / enormous influence on any number of legends, superstars, movies, TV shows, songs, etc. And I have long experienced what it is to be secretly at "the center of the chessboard", in terms of people getting things to my "doorstep" that I am able to discern as being terrorist related. Things that show whoever left them, knew of the MAJOR headline-grabbing terrorist stuff, right before they occurred.

My analytical approach towards the Toulouse situation was to see if again "they" had aimed something for my doorstep. I began with what I see as an obvious approach, I looked to see if there was anything to correlate it with the news story about the gunman going after the children at the Jewish Community Center in Southern California that dominated the headlines over a decade ago. First, because these two news stories automatically bring one another to mind - and second, because the news story from a decade ago included elements that cause me to believe the whole thing to be among the things left on my doorstep. So did I find an element in the Toulouse occurrence that appears to link up with what I had written about the Jewish Community Center story in my Oct. 11, 2009 blog? The specific element I started out looking for a connection to, as it is the significant factor that connects things in that SCAL situation to my doorstep - even before I realized the recent story occurred in Toulouse(!) - was the painting aspect. And so, I have little doubt of a connection. Those who haven't been following what I've described.... will not see it.

Now Try To Express $E=MC^2$ Using Fragments From Beatle Album Covers



One of artist Robert Berks' Einstein sculptures in Washington D.C. Einstein posed for him in the early '50s.



A painting by artist Robert Berks from the very early 50s, which he gave to my mother when they were friends in the early '50s (he also gave her a portrait he made of her, which I've previously posted). It's not easy to see from this still from a vid of a photo of the original, but it's grape tears, a banana mouth, other fruit, near human texture and color, and the overall suggestion of a human face in deep sorrow, slightly more penetrating than you'd expect nice, delicious fruit to be.

MUWR



[MUWR](#) is my most recent comedy sketch idea, posted 3/8/12 to archive.org.

One of the things one finds in this piece that was seen in advance by the author (i.e., me) as "low hanging fruit" for those who might come along looking for reusable fragments (as SNL tends to do, for the past years and years, as I have frequent occasion to demonstrate in my blogs) is the time machine weapon that was created "in the image of a 1940s machine gun, with some variations". A mythological weapon, with an element of the iconic/symbolic (I was thinking- Nuclear Weapons in relation to Iran are a dominant issue facing us, and so the introduction of this imaginary device in the image of a '40s machine gun to camp up the romanticizing of a weapon).

Seen cumulatively with the fact that SNL always offers up something (sometimes fragments, sometimes bigger stuff) that can easily be correlated to something I "submitted" for that week's show, I look upon SNL's sketch about Martin Blattfield on their 3/10/12 show as being in connection with MUWR. Their sketch was all about the wonder of Martin Blattfield's Samurai sword and his ancient sword collection, leading to a song about his sword in which all in the scene joined in.

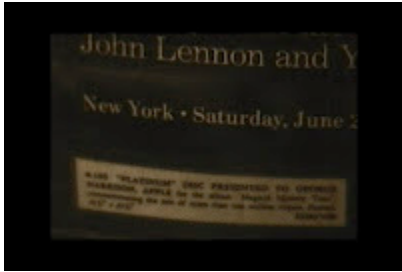
Honk If I Influenced You

Did I mention a premium channel recently had its cable premiere of a movie that turned out to have been very loosely based on something regarding myself (I have no doubt on this, based on the evidence, however, I will go into no further detail on this particular one, sorry), and that the next day the star of the movie (or a deliberately placed look-alike) drove by me, drawing my attention with a dramatic motion, and perhaps wearing the facial expression of someone looking at the person on whom a movie he starred in that just had its cable premium channel premier was very loosely based?

Posted by [Steinhoff](#) at 10:46 PM 0 comments [Links to this post](#)  
Labels: [Einstein](#), [Rinaldi](#), [Robert Berks](#), [Toulouse](#)

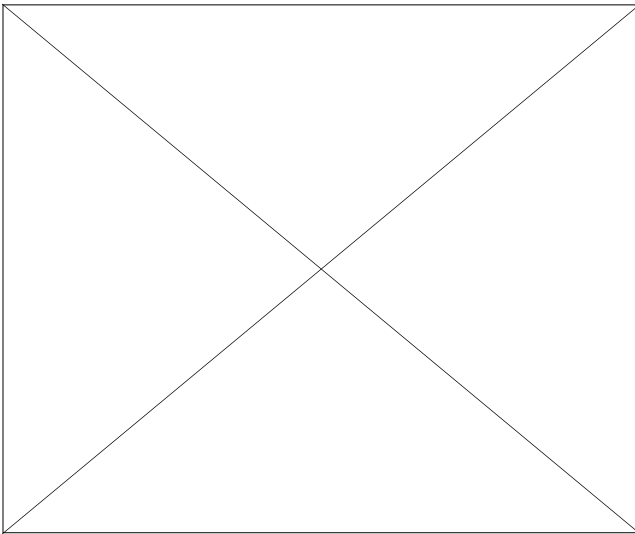
Wednesday, February 29, 2012

[If You're Reading This Blog In A World Devastated By Nuclear Warfare - Nevermind](#)



IPSO-FACTO.... OH NEVERMIND, YOU'RE BUSY

I will begin with what, in one of its many forms and incarnations, serves as meat for the masses hungry for something that might rate as solid proof that I am secretly "super-important". That is, well, if one is all read-up on how my influence on everything Sean Daniel produces (sometimes a significant influence, as one finds here, where my work touches the last event so far in the world of the Scorpion King/Mummy sagas) contains larger implications, implications that.... are beyond what I should I ever expect can be conveyed to you!! (e.g., support for my assertions that I have influenced his friends Spielberg and McCartney, if one is ever entitled to build credibility in this world, which ipso-facto lends support to assertions regarding the center of a larger world chessboard that descends upon us who are there only a different world chessboard that ain't goin' round descending on no one, just minding it's own business like, ah, I can't explain this, you're still trying to figure out why checkers are round if they're ridged, you idiot!) ([I've also posted this video on YouTube](#)):



The following side-by-side comparison of
moments from "Scorpion King 3" (2011)
(produced by "Mummy" producer Sean Daniel)

WORLDS END

I'm pleased to announce the release, on Feb. 24th, of my newest work-in-progress song (unless it isn't merely a work-in-progress, but something containing a totality that defies such half-certification?), ["Worlds End", posted at Archive.Org.](#)

I hope you'll find it enjoyable, whether you believe I'm offering an accurate picture or something that only has derivativeness and/or imitativeness at its core.

SNL UPDATE

I had nothing new for SNL's last new show (for those who may have been following the other saga weaving a thread through the world, by which I mean, the ongoing story of my perpetual influence on that week's Saturday Night Live whenever I come up with something for them, though my material is often only used in tiny fragments, although sometimes I consider it to be used in great big fragments(!), and even in sketches that open or close SNL seasons, not to mention my causing surprise appearances in sketches by people like Paul McCartney!).

However, Though I Didn't Submit Anything For Their Most Recent Show:

For this description of a possibly minor matter of note, I would ask that you first take into account assertions (observations?) I have made in my recent blogs that "[Dear Whoever Gonna Blow Up The World](#)," a comedy sketch idea of mine, has been useful to SNL in different ways over the past several shows (included in one of my discussions of "Dear Whoever" is my belief, supported by what I consider to be evidence, which I present, that my idea was also a substantial influence on SNL's first take / discussion of Kim Jong Un now that he has taken over that country, you know, the enemy of the U.S. with the nuclear weapons).

Second, I note that one finds a treehouse both in this same sketch idea of mine, as well as

on the show currently in question, the most recent SNL. In and of itself, a treehouse in both works means nothing. Contextualized by my exceptionally brilliant mind, in a manner you can try at home and still get the same result, and - well, I would have to see their treehouse as a possible reference to my material, under the circumstances.... Then again, it could be their treehouse entirely. These are the types of questions that I study closely, but only up to a point, and then I, well, I can't say, I don't know what will happen on their next show that could impact this discussion.

I don't have anything for their next show, at least, not yet. Well, perhaps one bad idea in need of further development:

The evil dictator of some country or another on the brink of nuclear weapons capability thinks he's having a computer conversation with Paul McCartney and Steven Spielberg, but it's some 14 year-old kids (boys and girls) hanging out in a room together who somehow hacked into the evil dictator's computer for a science project several of them are doing. So they're all hanging out in someone's room pretending to be McCartney and Spielberg in a conversation with the evil dictator, who buys everything.

At this time I consider it the worst idea ever, however, as it would undermine any efforts to create a dialog between McCartney, Spielberg and Ahmadinejad, not that I think this should ever literally occur. However, I consider this to be one interpretation of what may have been a coded message that may have been meant to land in my lap due to my secret super-importance in relation to Spielberg, McCartney and others. Could non-political avenues to world viability be a modern ploy? It is not only a modern ploy, it has always been there, and the American "entertainment industry" (for disgraceful lack of a better word) is a most exceptional non-political avenue, were it only something an evil dictator could travel at will! And if I seem to be digressing here, then Jesus wore reindeer antlers on Halloween! And no, my special way of interpreting has not caused me to believe Jesus wore reindeer antlers on Halloween. What I'm actually trying to say, with enough gentleness to appease the very delicate sensitivities of innocent children (sensitivities to which so many adults entitle themselves, particularly when able to incorporate it into a criticism of the insensitivities of someone they regard as below them in the "true" hierarchy/pecking order to which we "all" acquiesce - but I digress!), yet with the emphasis dictated by a matter of so central a nature, potentially, that as such is not a tangent, not a digression, no-way, no-how, and don't ask your mama.

What I'm sorta kinda referring to, and sorta kinda being pulled into, because of my secret super-importance in this world (it's all there in my blogs, strange yet true, crazy but crazy because the world is crazy not because I'm crazy), is the sort of thing that I believe could act upon the real situation, that big one, with Iran. Not that anyone should be concerned, as no doubt the world is fated to end soon one way or the other anyhow, why should the shape of the table have affected the Vietnam Paris Peace Talks, why should a potential middle-ground be sought by the Iranian President so far outside the political world, strictly speaking (though who believes the relationship between Hollywood and the real world is outside that which affects the relationship between everyone in the world?). I believe I was a middle-ground between Lennon and McCartney during the period when

they were not on the best of terms with each other, by their both simultaneously drawing from my material (during the years I was at CalArts, knowing people who knew them), and I believe I have grown over the years to become a common link between the works of all superstars of commercial entertainment industry success. I believe I have often been able to demonstrate this. And I therefore would be foolish, based on what I know (which I seem to feel the need to remind you isn't limited by what you know), to pretend there have been no indications that the singularity of my secret super-importance has attracted the serious notice of Ahmadinejad. And that his potential focusing on the "middle-ground" I might, in some way, shape, or form, appear to offer, may be an (incredibly, incredibly, incredibly, incredibly) important opportunity, at this time in the history of the planet, when there aren't *that* many situations that can so directly play into our collective fate, in consequence of human dispositions in upcoming situations immediately before us. As for me, I say he's provoking a response, however he tries to paint it. Perhaps he has convinced himself otherwise.

GARBAGE OR NOT GARBAGE, THAT'S THE \$73.25 QUESTION

While I have no conviction of the certainty of the point that may or may not emerge from the following - nevertheless, you may be the judge, though probably you'll abstain, or make an irrational judgment, but hey, whatever, you be the judge! Yeah! In fact, how about this, why don't you just.... okay, NOW I'm digressing, I can see that.

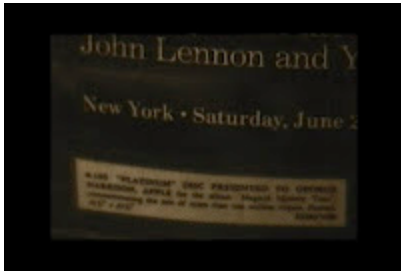
Years ago, when I worked in NYC, I decorated my wastebasket until it was a collage ([part of it can be seen in a video I once posted to YouTube, "A Guide To Brooke Shields"](#)), which I came to regard as an artwork. The general idea was that its various sections would reflect a state in-between value and garbage.

I believe as a certainty that some things found in this cylindrical wastebasket collage have contributed to the work of others, as so much of my material generally has. There are also certain things in the collage which I only regard as *potentially* impacting on the works of others (one example of where I am unsure would be the song "Throw Away" by Mick Jagger, a person upon whom I believe myself to have been a significant influence at various points through the years).

Another "item" regarding which I feel similarly uncertain, with relation to the question of whether or not the collage was an influence, is the title song of George Harrison's album, "Cloud 9".

Part of what causes me to consider that I may have been an important influence on this song, in the first place, has to do with my already being a significant influence on Harrison's album, "Somewhere In England" (this according to the conclusions I arrived at based on the evidence before me - yes, I do recognize this stuff was *never* meant to be discussed this way, and how much nicer it would be if we all lived in a simple world where everyone agreed on what everyone was supposed to know, so that no obstacles crossed anyone's path ever where communication was concerned).

The specific "item" on the wastebasket collage to which I have been referring (an item description for a Sotheby's auction):



I imagine you cannot read this, so I shall read it for you:

193 "PLATINUM" DISC PRESENTED TO GEORGE HARRISON, APPLE for the album, "Magical Mystery Tour", commemorating the sale of more than one million copies, framed. 16 1/2" x 20 1/3" \$3000/5000

The George Harrison song, "Cloud 9", is about "The pieces you don't need of mine," "pieces" represented by various things through the course of the song. This just happened to encapsulate, in a certain regard, the significance of this part of the wastebasket collage. My artwork took Harrison's selling of the Platinum album he received for "Magical Mystery Tour", and contextualized that act as a discarding of something of great value (my wastebasket collage being very much in the realm of the discarding of things), such an item also appearing to be of great emotional value in the world's eyes when it looks upon Harrison in relation to the other 3 Beatles. It is, to me, a mere suggestion in my collage that there would be a subtext to Harrison's sale of this item. I would not wish to second-guess what George Harrison's true inner motivation was when he made the decision to part with this material world possession. Yet I found it could suggest a statement, while simultaneously housing such a statement in the quiet Beatle enigmatic mystery that is / was the inner workings of George Harrison (except for when he wore his heart on his sleeve....).

So without feeling certain, I nevertheless considered it a significant possibility that my work led to pieces of Harrison's - it would be far from the first time, especially during that period. For this, you might want to see my ["Shadow" video posted on YouTube](http://www.youtube.com/watch?v=eOO6ese9L6s):

<http://www.youtube.com/watch?v=eOO6ese9L6s>

This leads me to my larger point. Many of us have enjoyed watching as some of the children of The Beatles grew up and into figures on the "pop scene" (for serious lack of a better word). Recently, Dhani Harrison (son of George), representing a less-often seen side of a "Beatle Child" (for pitifully serious lack off a better phrase), has been publicizing his work on a somewhat conceptual project, doing something that seems oriented more towards achieving a special media event effect than his peers, yet perhaps

the sort of thing we sometimes experienced with The Beatles. He is organizing a campaign to collect back together all of the various guitars that once belonged to George Harrison that have, at one time or another, been sold off / auctioned off. I don't believe his idea is to purchase all the guitars back, rather, it is to undo some aspect of them having been "scattered to the wind", for a group photo of the guitars, to have them in one place again, for a moment.

I find, based on my experiences, that I must look at this and say: Even if George Harrison did NOT base the title song of 'Cloud 9' around the Harrison Platinum album sale section of my collage, nevertheless, the fact that I held onto this as a possibility, and now, for Dhani Harrison to be, deliberately or not, touching on something contained in this very same concept - a bemoaning of what has become of the things George Harrison has parted with - this is not some random aspect of his, mine and George Harrison's work, it is the focus in all three. I do have to wonder about this, don't I? Yes, I do I have to wonder about this.

MORE MISCELLANEOUS STUFF THAN CAN FIT INTO A GOLD-PLATED FILING CABINET

I've got too much miscellaneous stuff, that would take too much miscellaneous time away from other miscellaneous stuff, to be worth going into in extensive detail. And so instead, I will just rattle off a few recent observations:

- There's a reason or two (beyond the obvious one described here) for me to believe my film idea, "Time Colonies" (at Archive.Org), about an oppressed class feeding a power elite's dominion over time, the cost to the oppressed class being their aging, was an influence on the excellent Justin Timberlake movie, "In Time".
- There's a reason or two for me to believe that, as has occurred on so many other award shows, including past Oscars, I was again a significant influence here and there again this year.
- I may soon be able to offer proof that the name of Will Ferrell's character in "Anchorman" originated with my "Inspector Burgundy" (this is not based purely on the obvious reason of their sharing the name). On this subject, one may wish to further bear in mind, it is easy to see how Steve Carell's role in "Anchorman" was an influence on his then-upcoming role in "The Office" Could this all mean I deserve more paperclips than anyone who has ever lived? I could then make the greatest paperclip chain, and then attach an anchor to it, and - however, I am getting ahead of myself, and therefore, digress (though in my opinion we should have a special version of the word "digress" for when one is getting ahead of oneself, compared with when one is going off sideways, compared with an 87 degree angle, and so forth).
- A lost version of a Paul McCartney song from the movie, "Spies Like Us", happened to be announced as resurfacing on the day following my last blog, my

blog having alluded to a conversation with someone who drove a truck in "Spies Like Us", who was also VP of Universal and a friend of McCartney and the first person from whom I learned of the school I attended (CalArts). I should add, that the alluded-to conversation is one I regard as having led to what was at one time the most successful movie of all-time: "Jurassic Park"! (I didn't mention this McCartney and "Spies Like Us" aspect to that conversation in my previous blog, but if you take some of the credit I've earned from having proven certain other things from time to time in my blogs, I don't see that you should have a problem with this detail, but hey, who ever was able to present complex evidence as a way of stopping a pack of hierarchical, dogmatic soundbiters from believing what they felt like? I know you'll pardon my bluntness, as you can see where I'm getting down to things that affect whether or not the world blows up, and am even perhaps seriously losing my patience with the kind of stupidity that proudly ignores any reality that requires really putting things together to be apparent).

Posted by [Steinhoff](#) at 7:15 PM 0 comments [Links to this post](#) 
Labels: [Hollywood Iran](#), [Iran Hollywood](#)

Thursday, February 16, 2012

[You're On My Radar, Now You're Not, And There You Are Again](#)

I will be running through this rundown of things I'm recently impacting, as it all seems quite a bit outside of me, yet in need of reporting at the same time. I'm impacting, but not wielding, in areas where one really wants to wield. What a drag.

SNL Update

Once again fragments from material I submitted for SNL found their way onto the show. This is consistent with what has been going on there regarding me for years and years, though there's no money, no apparent agreement, nothing that would make me legit by a certain very common standard.

Those who have created a database of my material posted at Archive.Org, and regularly update their database by periodically doing a search there, will have noticed exactly two new things added prior to the February 4th Saturday Night Live edition:

[Shut Yor Song \(published to Archive.Org 1/21/12 GMT\)](#)
[Death Kills Me \(published to Archive.Org 1/28/12 GMT\)](#)

They didn't use anything from my "Death Kills Me", however, fragments from "Shut Yor Song" can be found.

The instances where I was an influence this time around can be recognized based on the cumulative context. To make an analogy, imagine each show containing a lottery number digit, and prior to each show I guess the correct digit appearing on that show, for years and years and years. If you

contextualized it wrong, and saw things only in terms of one show where I guessed the correct digit, it would seem that I had exaggerated the significance of guessing one digit in a larger lottery number.

- Both the 2.4.12 SNL and "Shut Yor Song" include, as an unexpected event, a celebrity hanging out in an ordinary bar
- Both the 2.4.12 SNL and "Shut Yor Song" include a group of people in a bar who are nonplussed no matter who takes the stage (on SNL, the middle-aged Asian women in the strip bar)

Additionally, in my previous blog I observed how my sketch idea, "Dear Whoever Gonna Blow Up The World," had a major impact on the 1/14/12 SNL by influencing how they discussed the new North Korean leader, Kim Jong Un. At the end of my sketch idea is **the image of the Earth seen from outerspace.... exploding**. This same image, of **the Earth seen from outerspace.... exploding** (seen from Newt Gingrich's space station) occurred on SNL's opening sketch on the 2/4/12 show (which was the SNL immediately following their 1/14/12 show).

I submitted nothing for the 2/11/12 show, and nothing of mine could be detected.

Smithers Reborn

Those familiar with my material may know that one of my works that I regard as more significant is "Gosk", which is a 1993 screenplay, two self-produced videos made from the screenplay (Part 1 in 1994 and Part 2 in 1998), a trailer for the videos, and a shooting script for Part 3. I additionally regard "Gosk" as being a significant influence on a great number of well known works by a great number of well known people.

A few may also be aware that "Gosk" originated, in part, from a short story I wrote in 1986, "Claggers and Smithers":

<http://www.angelfire.com/blog2/jonathandsteinhoff/page13.html>

["Claggers and Smithers" (copyright 1987 Library of Congress, as part of my collection of stories, "Inventing Air"); "Inventing Air" also includes "The Coin That Came In Second," which I have described as leading to Spielberg's "Jurassic Park" following my sending Sean Daniel a copy to give to Spielberg after speaking with Sean Daniel who said not to send it after I described it after he asked me to describe it.]

This brings me to Liam Neeson's frequent references to Smithers on recent talk shows publicizing his new movie, "Grey". **Smithers**, we learn on each Neeson TV show appearance, is the town used for their film location. In recent blogs (my

previous two) I have discussed Neeson, for very particular reasons. Also relevant here is that I believe, and have written about how I believe, that Neeson's wife's death was committed in a manner that involved people who insidiously, deliberately devised a way to intertwine their action with something I had blogged three days before. As bizarre a statement as that is, I see this over and over and over and over over. My premise relates to my often-evidenced secret super-importance in relation to Spielberg (and others, such as McCartney, Sting, the Stones, SNL, etc., etc., etc.), that (as should be expected if one believes the premise) this attracts certain elements seeking this subtle "gateway" that I somehow am (among my million hats), through which they might access the attention of that super-high strata of the world's citizens. Center of the chessboard stuff.

So then, my Smithers-related Neeson update: If one appreciates Neeson's connection to Spielberg, on whom I am an ongoing influence..... if one reads the story "Claggers and Smithers" and also sees the movie "Grey"..... etc., then I think that perhaps someday you (some of you?) may be able to consider that "Claggers and Smithers" was, in its own way, a real influence on "Grey".

And while on the subject of the person who was going to play Lincoln for Spielberg and now is not, happy Abraham Lincoln's recent birthday!

Please Continue Not Blowing Up The World For A Minute


A search of my old blog articles will reveal my repeated contention that, also as the result of my secret super-importance with regard to one of (if not the) most prominently known Jewish persons in the world (Spielberg), Iranian President Ahmadinejad joined the hordes of the well known who make coded references for my "benefit", when he makes speeches of note to the world community. I crazily believe this occurred again yesterday, something worked into his speech.

I will not to attempt to convey the basis of my conclusion here. You would not appreciate why I recognize a deliberate action. This stuff requires people committed to voluminous research of the context that reveals the significance of what otherwise appears invisible. It would be dropping the ball to let people think they had enough information to form a proper conclusion on this important matter, when they do not. Especially at this point in human history, when we are looking at the possibility of a showdown with Iran sooner rather than later.

If These Beatles Could Talk

I've often referred to my influence on The Beatles, and more recently, my great influence on McCartney's latest. That means, there is also a context in which to see this latest Ringo news: Recently, the day before Ringo announced Gregg Rolie (original Santana, Journey member) would be joining his tour, I

brought up the name Gregg Rolie while talking with some people, not something that commonly occurs. There being substantial, ongoing evidence that what I say in practically any situation can find its way to the world, I expect I likely deserve a little credit for this one. Also possibly for something Paul said Feb. 9th when receiving his star on the Hollywood Walk of Fame coming from something I said Feb. 8th, only a possibility.

Posted by [Steinhoff](#) at 5:37 PM 0 comments [Links to this post](#) 
Labels: [Gregg Rolie](#), [Iran](#), [Liam Neeson](#), [Ringo Starr](#), [SNL](#)

Tuesday, January 17, 2012

Stop Blowing Up The World For A Minute

Old Puzzle Piece, Looks As Good As New

I neglected to point out in my previous blog, that the image I used as part of my email signature at work was something to which I referred in several blogs in September 2010. So "War Horse" being just released made this email signature image relevant; and McCartney's just-announced new album title ("Kisses On The Bottom"), being revealed as a song reference to a letter closing, also made this same thing relevant. As I have often stated, I am a secret, major influence on Spielberg and McCartney. It would be ten times easier for people to believe I just had their autographs - I do not. Or perhaps if I wasn't so huge an influence, it would be easier to believe. Or perhaps if I was rich.... yes, that would work!

NeesonWeeson

There have been a few occasions when I have referred to actor Liam Neeson in my blog articles. I have noted my belief that the death of his wife occurred in such a manner and at such a moment as to lead me to suspect foul play, though no one else has - that this foul play was deliberately intertwined by the perpetrators with something I had blogged shortly before, that it had to do with Neeson being Spielberg's Lincoln at that time (the part has since gone to another actor), Neeson having previously been Spielberg's Schindler, that these factors attracted a certain element to prey on someone in that small sphere, that my secret, great importance in relation to, and my secret, great influence on, Steven Spielberg (updated as recently as my blog article that immediately precedes this one, posted 12/30/11) is something that, over the years, have brought certain things to my doorstep, causing me to develop an ability to read certain things in ways the less experienced would miss.

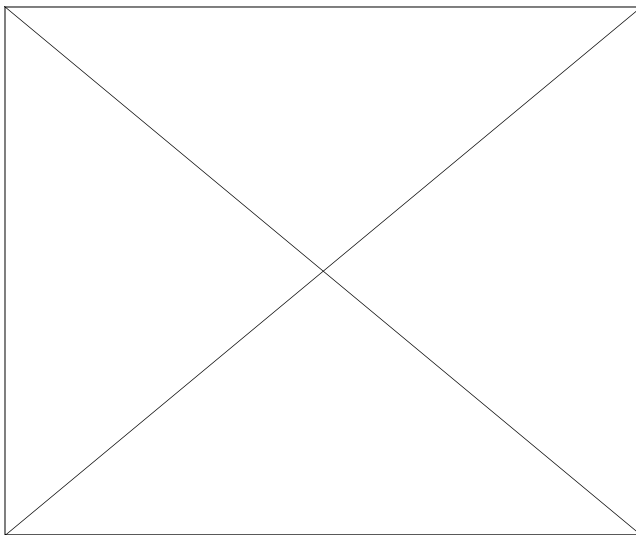
This time, a recent Tonight Show appearance by Liam Neeson prompts me to draw your attention to my April 18, 2010 blog article (copyrighted to Archive.Org in May 2010 in Volume 3 of my collected blog articles), in which I observe the serious possibility that my "In Orders We Trust" (posted at Archive.Org, as a video and as a story idea) influenced the remake of the movie, "Clash of the Titans", which stars Neeson as Zeus. My conclusion, though postponed until I had the chance to again see the original "Clash" to recheck a thing or two about the remake, is that I definitely was an influence

on this movie.

Without all of this explanation, the following videoclip from the 1.11.12 Tonight Show could only seem completely inconsequential (whatever the word "consequence" means!). I present the videoclip so that you can see Neeson telling Leno urine should be referred to as, "Wee-wee". Leno concurs (though he's often overly agreeable, and too easily-made an agreement on important matters are at risk of falling apart, as history has taught us - in fact, I expect our truce with Great Britain from the Revolutionary War to blow up in our faces at any moment. However, I digress.).

This silly little discussion on wee-wee took place the same day the news story broke about American soldiers urinating on the corpse - a story that puts all Americans at risk of being thought of as enjoying desecrating corpses. Furthermore, whether or not you feel inclined to agree that I influenced "Clash", it should be burned into the mind of anyone who sees (or reads) my above-referenced "Orders" that "wee-wee" is one of the most important things in this Neeson-associated story. It is an important moment in the piece when Hercules causes the human mortal to spray paint "Zeus Is A Big Fat Wee-Wee" onto Zeus (who was frozen into a statue by the granddaughter of Medusa when Hercules, not knowing what she could do, insulted her). The ending of the piece is when a dog, in urinating on Hercules (also frozen into being a statue), is suspected of being an instrument of Zeus, which ends the truce. Here the desecrating of one's enemy has apparently escalated from writing the word "wee-wee" on their lifeless body to urinating on their lifeless body.

In summary: The key is that the exact words, "wee-wee", were used in a very pronounced way by Neeson on 1/11/12; and spoken and written in a very pronounced way in my Neeson-associated (by way of my April 2010 blog article) "In Orders We Trust".





Those wishing to express their appreciation of the position this puts me in with regard to the American entertainment industry's diplomatic response to this grotesque news story about the soldiers may salute me as often as they please (or if I may ask that you at least not desecrate my lifeless body after I'm dead). Because my incredibly diplomatic nature, where I never say anything anyone might ever possibly disagree with, confining myself to topics that never offend or confuse, is the kind of thing the world now finds itself reliant upon! My "Orders" has come to the fore, wherever that is!

Ending Not With A Bang But A Letter To Kim Jong Un (or, "P Is For North Korea")

As I continuously explain, I have been a big influence on SNL (Saturday Night Live). I was not an influence on their 1/7/12 show - however, I did not "submit" anything for that show, so it kind of makes sense, at least to me, perhaps to you- oh, how I hope you agree!

I did submit something for their 1/14/12 show: "[Dear Whoever Gonna Blow Up The World](http://www.archive.org/details/DearWhoeverGonnaBlowUpTheWorld)" --

<http://www.archive.org/details/DearWhoeverGonnaBlowUpTheWorld>.

This comedy idea of mine (copyrighted to Archive.Org on Saturday MORNING, 2am, 1/14/12 Calif. time, indicated at that site in Greenwich Time) is similar enough to the following clip from SNL's show on Saturday NIGHT, that you might just want to assume mine came after theirs, if I couldn't prove to you otherwise - though, of course, yes, the two comedy pieces are different.

Some may say that the common elements to both pieces are common ideas in general, to see someone who might someday end the world through the eyes of his childhood peers. Some may say that I could have had inside word that permitted me to post in advance of SNL's broadcast. Yet I believe that those

who have been following over time those things I HAVE been able to prove (proven to those who are truly reasonable, intelligent and honest - and can be relied on to remain so in proximity to these types of powers in the world) would consider it reasonable to give me the benefit of the doubt here. Or at the least, those following should see where it is a definite, real possibility, if not an extreme probability, that it was yours truly who set up SNL's response to the appointment of the new North Korean dictator.



Now everyone in the world, go do something else, I have private business here:

Dear Un, If you want someone such as myself to feel that I shouldn't write comedy ideas that people can in less than a day rework into something about you and then broadcast it to America, I suggest you not go waving that thing around the way your father did. I regard those who flirt with the dangers of nuclear annihilation to be grotesque human beings. I don't wish to be disagreeable, however. Perhaps even just, just, hmm, even a softer image

could win you my approval.... Try.... a more relaxed military outfit, that is, assuming military outfits are so essential. Something like a pea coat might look right. Yes, that's all you need, really.

Posted by [Steinhoff](#) at 12:08 AM 0 comments [Links to this post](#)  

Labels: [Kim Jong Il](#), [Kim Jong Un](#), [Liam Neeson](#), [Paul McCartney](#), [Saturday Night Live](#), [Steven Spielberg](#)

Friday, December 30, 2011

All The News That Has A Feeling Of The Right Amount Of Newness



A few notes, presented here in a manner devoid of all insight or perspective into how this might all affect the state of humanity some day! And while I essentially just feel myself to be wearing my reporter's hat at present, I totally see where it does look a little more like I'm actually trying to make a crown of sorts appear upon my head. Okay, well, I get a kick out of wearing crowns! (have I neutralized the deep tension that has subtly plagued mankind over what hats go where for all eternity? not yet?)

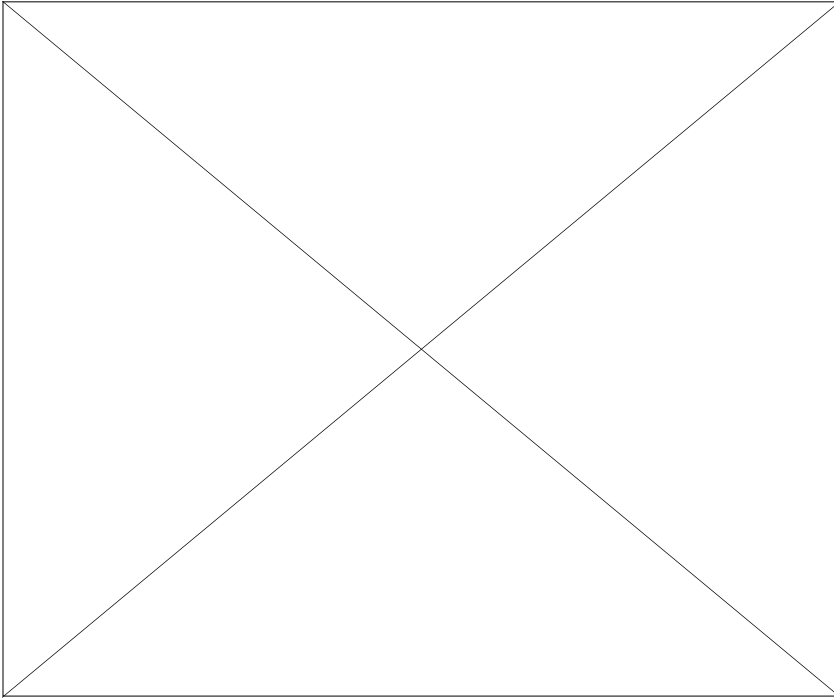
THE DAILY SHOW

In my previous blog (12/11/11), I was pushing for SNL (Saturday Night Live) to use material from one of two recent writings of mine for their last show before Christmas. They invariably work stuff I "submit" for that week's show in, though usually in fragments too different or small to be recognizable for what they are, unless one is clued in. Though I don't see how anyone making the effort could fail to appreciate the evidenciary nature of what I generally submit, when I can. They aren't always vague in their reference.

One of those two writings of mine, ["Dostoyevsky's 'A Christmas Carol'"](#) (published to Archive.Org by me on 11/27/11), did get used - however, not on SNL, but on another favorite show of mine, "The Daily Show". As I have occasionally described in my blogs, both "The Daily Show" and "The Colbert Report" occasionally find ways to incorporate my material into theirs, sometimes in a very big way, and most likely things aimed by me towards the next SNL.

In this case, I refer to their segment with John Hodgman, which aired 12/14/11. And if I may boast, this was their second to last show before Christmas, and unlike SNL, Daily Show's second to last show before Christmas is only a day apart from their very last show before Christmas. New Year's Eve too, for that matter, so thank me for your Daily Show holiday send-off, or one part of it. Or don't thank me, though it is the holiday season, you might want to thank me just for anything at all. Happy Holidays!

In my above-referenced writing, we find a reworking of Dickens' "A Christmas Carol," with the anti-Capitalist message specifically removed as a chief part of the amusing convolution of things. John Boehner, one of the hosts of the movie presentation described in my writing, is seen to be tearful with emotion at viewing the story's new non-anti-Capitalist turn (it is for this reason that I edited in a little special emphasis on Hodgman's tearfulness, in case you somehow missed my point that their 12/14/11 bit comes from my 11/27/11 bit initially meant for SNL's 12/17/11 show):





SATURDAY NIGHT LIVE

While SNL apparently passed on the two writings I hoped would make their way in some form or another into their 12/17/11 show (though perhaps it is too soon to know these have no use to them), I did notice that they picked up on at least one thing contained in my previous blog (12/11/11). Those who read that blog prior to their 12/17 show will know as a certainty that I was several days prior to that show referring to how in my "Gosk" video, "One finds a montage in which a violinist is getting set up to play **classical music**, but the montage is coordinated with a **Motown** song." On SNL several days later, we find a sketch in which **Beethoven** conducts an orchestra playing **Motown** music. I have previously mentioned that SNL occasionally evidences that they follow these blogs. I might further add that their sketch on Spielberg's "War Horse" immediately followed this sketch, which I believe SNL did apropos of what came up in my previous blog, when I was discussing something Spielberg recently said on TCM.

I noticed something else on SNL's 12/17 show as well, though it is more obscure and requires great experience and knowledge in these shorthands to appreciate, perhaps. Or maybe you can pick it right up. I refer to the end of my 12/11 blog, where I pretend to plea, on little Tiny Tim's behalf, that SNL include an idea contained in a writing of mine, as it could help Tiny Tim. That sort of approach to creating something for SNL - do it for Tiny Tim. Then, on SNL's 12/17 show, Adam Sandberg calls to host Jimmy Fallon as he's creating a song, to please include something in it for the Jews. Fallon then obliged Sandberg, which had itself sort of been Sandberg obliging me, in trying to get

an idea through about getting an idea through. God bless us everyone!

STEVEN SPIELBERG

For this next section, I will begin with an analogy to that thing on "LIVE With Regis and Kelly" (back in the day), where they have a number selected at random by the person on the phone means a person in the audience with that same number gets something. Because: this isn't that, despite looking like that. I've confused you already....

I took from a graphic artwork book of mine, ["Go Eyes, Go!"](#), (posted at Archive.Org) a specific image, and reproduced it beneath my signature line on all of my emails where I work, as sort of my logo. I did this from 8/10/09 to 12/28/10, and though thousands and thousands of such emails bear witness, I didn't gett around to emailing everyone who ever lived everywhere, my oops). The work, like it or not, is entitled "A Separate Thing":



Few images come closer to summoning a thought towards the new Steven Spielberg movie, "War Horse". The predominant focus of my signature line logo image is a photograph I took in the English countryside (Dorset), so, essentially the identical setting and subject of "War Horse." Furthermore, it does not simply bring to mind a random moment in the movie, rather, it tends to preserve the film's most innocent (almost iconically innocent) period.

I now abruptly must return to the above "LIVE With Regis" analogy. I recognize that invariably *someone* (or more than one) make prominent an image that connects to this or another movie or whatever at any given time, I do get that this is a statistical inevitability that someone has the number called out. What distinguishes my circumstance in a complete and total way, however, is that for Spielberg to be influenced in an important decision by something I'm betting my chips on is extremely consistent of him. I believe much evidence of this has already been presented by me from time to time, and would suggest interested predators and good people put in a moment and see my video, ["Steven Spielberg and The Mall Man Factor"](#), which can be viewed at Archive.Org). Of additional relevance in this instance is that, according to Wikipedia, Spielberg first announced in December 2009 that he was going to direct "War Horse". I began using this as the image at the bottom of all of my emails in August 2009. This was the image I had committed to, in a way, if you look at it that way.

- I have previously asserted that the DreamWorks' recurring opening montage was created apropos of the opening moment in my video, "Gosk".

- I have previously asserted that "Jurassic Park" began with the first thing I ever sent Spielberg, which was via a friend of his with whom I had spoken the day before, the title of which, "The Coin That Came In Second" (also posted at Archive.Org) alluding to the idea of occupants of a prehistoric artificial natural habitat environment somehow, perhaps ominously, escaping from there.
- Lots of other stuff

I also noticed stuff in the newly released Spielberg movie, "TinTin", and at the risk of appearing to see things (as I always do!), will just mention that I am certain of inside-references in that movie to my little music video, "[Whatever Happened](#)" (posted at Archive.Org). References to this music video of mine previously seemed the mostly exclusive domain of Joseph Gordon-Leavitt (who will be in the upcoming Spielberg movie about Lincoln), which I've discussed in earlier blogs.

HAPPY NEW YEAR, WORLD!

P.S. PAUL MCCARTNEY

The title of the upcoming (in February) Paul McCartney release has just been officially announced as, "Kisses On The Bottom". I researched it, and it comes from one of the songs on the album, and in context has to do with the bottom of a letter. I have long asserted and demonstrated (whenever possible) my great (or good at least) influence on Paul McCartney, particularly when we're talking about his album titles and/or album covers (not that there is direct communication where I'm concerned, in fact, well, I don't know exactly how it goes, actually, though I'm sure somebody has a good explanation for why I'm not a billionaire which just popped into my head and may explain why there's no direct communication). Continuing.... I cannot help but observe how this album title of Paul McCartney's conceptually connects, or interconnects, so distinctly with my observation about the signature line on my emails. Because I'm crazy enough to hope that one day everyone in the whole world will be on the same page, except maybe for the illiterates, those lousy bums, so pay attention in school and occupy your fingers, then your hands, then the universe, I'm probably leaving out a few steps. I'm going to have to leave things there for 2011.

Posted by [Steinhoff](#) at 5:48 PM 0 comments [Links to this post](#) 

Labels: [John Hodgman](#), [Paul McCartney](#), [Saturday Night Live](#), [Steven Spielberg](#), [The Daily Show](#)

Sunday, December 11, 2011

[Three Show & Tell Points Pending Approval of Review Board](#)

[Studying For The Big Show And Tell Exam](#)

These two photographs of me are from over 50 years ago. I

look older now.



Something Of Possible Interest To Those Who Go Overboard For Christopher Walken

Whether or not you possess the socks, or the IQ, or the proclivity for doing research, or the *whatever* that would be necessary to appreciate the point made in the first paragraph of my August 22, 2009 blog article ("Graffiti Is In The Eyes Of The Typesetter"), you cannot dispute certain things:

1. First, that this article definitely was not written apropos of recent events, as it was copyrighted at Archive.Org in November 2009 as part of a volume of my collected blog articles.
2. Second, that this article *asserts* that the "Gods Behaving Badly" project (an entertainment industry project that first manifested before the public via Marie Philips' best-selling novel of the same name being purchased for development as a TV show by Red Hour, the film company of Stuart Cornfeld and Ben Stiller) resulted from my "In Orders We Trust" project. (*Again: appreciating that this assertion was made by me does not require that you concur with the assertion - the point here is simply that the assertion regarding this project was made at this time.*)

Now that this exact same "Gods Behaving Badly" project is to become a movie starring Christopher Walken, its very title, "Gods Behaving Badly," will tend to *automatically* bring to the mind of the public the current mystery surrounding Walken's possible involvement with relation to the recently reopened investigation into the death of Natalie Wood. Which was huge in the news during Thanksgiving, and which one expects will continue to "resurface" (with apologies to Natalie Wood) with like intensity.

My larger point becomes:

Here we have yet another instance where a huge story in the media contains a component of considerable interest that leads back to me - in this case, the upcoming Christopher Walken movie, "Gods Behaving Badly," the title of which will unquestionably prompt one to think of the Natalie Wood death; it will furthermore become obvious to one and all that this movie is prompting this thought, owing to the enormity of the news story and the wording of the title. The news story generating a shadow over Walken, how far his negative side may have gone in real life, and a similar shadow suggested by the words, "Gods Behaving Badly" - how far do the Gods entitle themselves to go?

I Hear That

Those who saw Steven Spielberg's recent appearance on TCM discussing music in his films may recall his description of how, on set, he might occasionally address his music director, John Williams, out loud but in his absence, when particularly cognizant that he has done something that will get interesting further down the "assembly line" when it becomes Williams' turn to contribute something to the material.

This was a rare television appearance by Steven Spielberg, therefore, a special appearance. Therefore, those who have followed me on the subject of my being a secret, significant influence on Spielberg may, like me, have had their receptors up and running, ready to detect that which might lend itself as something to further support my contention.

In this one must first recognize that at no time will Spielberg ever look directly at the camera and state, "Jonathan David Steinhoff is the most amazing person in the universe." No, not directly. All things communicated by Spielberg to express this thought about me, or perhaps only a diluted version of this thought, would occupy a form on some other level, and only via a more subtle means would simultaneously contain this. For we live in a cold realm, where people are only somewhat effusive with regard to one another. I once actually saw an award show where the winning actor only referred to his director as a phenomenal genius, rather than referring to him as the most incredible genius who ever lived, which would have been more correct, at least in my view. However, I was discussing people recognizing one another.

So to continue, yes, if one were looking there was something there.

It is an often seen event, in instances where one finds a work that makes reference to me/my material, that:

- There is something contained in the material of another that suggests one is being alerted to the specific place in my material that is in relation to the influence or inside-reference
- Alongside the similarity, an additional component that further connects that same material

The moment in my material to which I was alerted while watching Spielberg on TCM is in my video posted at Archive.Org, "Gosk, Part 2". Vinkalert is by himself, yet says out loud, "Dockert, I can see the car." A moment later, he drops his pail because it changed from being a bluegreen pail to being a purple pail. That's when we hear the song by Procol Harum, "Whiter Shade of Pale".

So, not only was a specific moment in one of my works brought to mind while watching something that I *pre-anticipated* would contain something regarding my work (it being that Spielberg does this frequently with regard to me/my material). The subject of Spielberg and Williams talking on TCM was all about music in film. And what could be additionally said of the moment of mine Spielberg brought to mind? Of all the moments in all my work, it is the singular moment that takes the whole idea of music in film and cracks a joke about it - without compromising the mood of the moment. Throughout "Gosk" I was interspersing the idea of music as something to be heard from "outside the box", but this moment was the most direct.

Other music related moments in "Gosk" that I also would have found sufficiently relevant, had Spielberg brought such moments to mind:

- One finds a montage in which a violinist is getting set up to play classical music, but the montage is coordinated with a Motown song.
- Women from the planet Klug are automatically mesmerized by Earth music, therefore, as we watch shots of the musician intercut as part of the scene, and hear him playing, the music as we hear it transcends its traditional role in such a scene.
- Following a montage I use to introduce a scene, the same song heard playing as part of the montage completely changes in significance by the song itself becoming the initial focus of discussion when the dialog in the scene begins (the introduction of the spacecraft interior in "Gosk 1").

I might additionally note that the actor in my "Gosk" scene who speaks out loud to Dockert in his absence was Joni Mitchell's art director in real life. Mitchell goes way back with David Geffen, who, together with Spielberg and Katzenberg, run DreamWorks. I might also mention that it was ONE WEEK after I told a group of my "Gosk" actors, "I don't recommend using the park's restroom, I would suggest if possible waiting until later when you can use a restaurant bathroom," just one week later, one week I tell you, that George Michael had that scandal where he was caught beating off in a park's bathroom and somehow wound up as a result being David Geffen's houseguest for a week according to the papers (had to remain in town as a result or something, who remembers exactly?). Admittedly, the Joni Mitchell art director/"Gosk" actor wasn't in the specific "Gosk" group I addressed on the subject of restrooms in parks, however, he specifically told me on a separate occasion that he had previously worked with one of the actors who was in that "Gosk" group, so with that kind of cross-pollination, and the kind of attention I generally secretly receive, I think this is putting two and two together, from all that I've seen in the past. Oh yeah, and Sean Daniel, to whom I refer from time to time, once ran Geffen's film production company, though what that has to do with me, well, actually, I suppose it has *something* to do with me, I just don't quite know what. David Geffen was in the physical presence of John Lennon when Lennon was shot, though Lennon is not known to have called out to him, or to Yoko, or to Dockert. But I'm sure I digress.

SNL, PART 1 OF 3.4 MILLION

I should begin by explaining, SNL is secret code language for the television show, "Saturday Night Live".

Below are my Facebook posting of a photograph with my comment, plus another comment from me regarding it below that. I believe these suggest to those who have been following things that, as a more significant part of my ongoing substantial influence on SNL, two consecutive SNLs had political opening sketches which had as their basic idea something I had days before brought up "on the record". One might have to appreciate the context of my being *quite* (that's right, I said **quite**) the influence on SNL over the years (as conveyed in numerous blog articles I've written), in order to appreciate my reading of things - please read more, at your leisure, in earlier blogs of mine, be my guest (you may want to go to archive.org, make a single document from the 5 volumes of postings there of my blog articles, and presto, you'll have a searchable database of all of my blogs posted to archive.org thus far).



Jonathan Steinhoff

Herbert Lamm on the left, then my mother (Herbert's cousin) and my father. My understanding, though you didn't hear it from me, is that Mom and Cousin Herbert were great Communists together in their youth, in the Bronx. Herbert later married the sister of Sidney Buchman, who wrote "Mr. Smith Goes To Washington," "Holiday", "Talk Of The Town", etc., and was the head of the Screenwriters Union during WW II, etc., etc. (I therefore credit my mother with every bad thing said on-screen about Hitler during his reign, though it could be said I have an exaggerated belief in my mother's influence on the world, especially when I was a youth, etc., etc., etc.)

December 1 at 5:50pm

Jonathan Steinhoff

Those who caught my subtly ambiguous use of the word "reign" here (Hitler's or Buchman's?) may further notice SNL's taking this very concept further in their opening sketch last night. I've previously referred to my influence on their previous (11/19/11) show's opening sketch as well. My continuing thoughts on this will be next appearing in an upcoming blog!

December 4 at 8:11am

I would add, the SNL sketch to which I refer had Obama explaining how we are not living under his rule, he is only five on the list of the most powerful people in the U.S. Certain show biz individuals came ahead of him, though the application of the exact word "reign" did not literally materialize with regard to a show biz name. It was there, however.

SNL, PART 2 OF 3.4 MILLION

On last night's SNL, there was a sketch about Al Sharpton's political TV show on MSNBC. At one point, as if to represent the idea of an obscure political theory that has been fixated on, Sharpton over and over repeats the idea of the GOP having rocks in their heads, until the phrase appears at the bottom of the screen, "GOP: Rocks In Their Heads?" He further tries to interconnect with this phrase, the idea of "stone walling", the words stone walling said repeatedly, Sharpton saying, "Stone walling? You know, stones are just a variation on rocks. So they have rocks, big old roley poley rocks, in their head?" He finds numerous opportunities beyond these to say "Stone Walling" and "Rocks in their heads". My previous blog, and therefore my last blog before this show, gave the word "stone walling" the importance of being included in the blog title: "All I Want

For Christmas Is A Stone Wall". My blog article immediately previous to that blog article refers to the idea of rocks in someone's head, using the phrase several times, while I specifically discuss a previous SNL reference to me/my material. This discussion about rocks in the head goes back to a previous thing I came up with about Larry, The Geologist Of The Mind.

I Was A Prisoner of A Cop Who Wouldn't Let Anyone Leave The Office Christmas Party Until He Found Out Who Brought The Pot As A White Elephant Gift For 50 Hours

Yes, all that is the title of my newest comedy sketch writing, or for short, "[I Was A Prisoner Of A Cop](#)". And as with the one before it ("[Dostoyevsky's 'A Christmas Carol'](#)"), it would be most appropriate for their very last SNL before Christmas, and I don't know why I haven't seen a single trace of either one of these ideas on an SNL show yet (I ask but a single trace of one of these ideas, Mr. Michaels, spare a trace if you can, happy holidays to you and yours, sir! It's Tiny Tim, sir, he hasn't been at all well! spare a trace of my sketch idea that'll say something to help poor Tiny Tim!). Oh yes, and on this subject, SNL's last show before Christmas will be taking place this Saturday, or the one after it, or possibly next month (I'm never sure about anything).

<http://www.archive.org/details/IWasAPrisonerOfACopWhoWouldntLetAnyoneLeaveTheOfficeChristmas>

Posted by [Steinhoff](#) at 10:33 AM 0 comments [Links to this post](#)  

Tuesday, November 29, 2011

All I Want For Christmas Is A Stone Wall

Two things worth noting since last time - my sketch idea submitted for the Nov. 19th SNL, "[Talking Dirty Cups On A Dirty Kitchen Counter At Thanksgiving Time](#)":

<http://www.archive.org/details/TalkingDirtyCupsOnADirtyKitchenCounteratThanksgivingTime>

and my sketch idea submitted for the Dec. 3rd SNL, "[Dostoyevsky's 'A Christmas Carol'](#)":

<http://www.archive.org/details/DostoyevskysaChristmasCarolcomedySketch>



Those who saw (or will see) the Nov. 19th show will notice in their opening sketch the idea of Romney cleaning a teacup was used to represent the opposite of a sleazy type; in my sketch, a dirty cup is used to represent a sleazy type. This fact, combined with SNL's ongoing references (for years and years) to material I submit for that week's show, says a mouthful (not just a sipful). In the neither-here-nor-there dept., there were other possible references on that show. A sketch about a mattress ended with the image of a

glass of wine, it NOT spilling being the essential meaning of the image - my sketch has a cup bemoaning that his new crack will result in liquid spilling from him. Another sketch took place in a bar called "The Empty Glass" - if seen in the context I describe, it is related. And finally, in my previous blog, I state (in a discussion relating to SNL) that crude is often regarded as a surefire approach (that blog is not yet copyrighted, so if you didn't read it before the show, you might admittedly consider it had been written any time, though it was not). This idea was central to their opening Romney sketch, wherein he wishes to compete with the edgier personalities of Cain and Perry by appearing more crude than he is.

Those unfamiliar with the degree of my impact on SNL may have difficulty accepting the idea that I should have had so powerful an effect on that show.

COMING SOON:

Something for Christopher Walken and Steven Spielberg fans, or not, depending on your point of view.

Posted by [Steinhoff](#) at 7:49 AM 0 comments [Links to this post](#)  
Labels: [Boehner](#), [McConnell](#), [Romney](#), [SNL](#)

Tuesday, November 15, 2011

Lawrence of Wherever

From The Ridiculous

SNL (secret code language for Saturday Night Live) has, for the millionth show in the past million years, made some kind of inside reference to material I provided for that show, specifically, something I (officially) posted to www.archive.org on Monday, Oct. 31st, 12:39am Greenwich Mean Time (Sunday, Oct. 30th in California): ["We Do That Too"](#).

"We Do That Too" is my comedy idea **specifically meant for the Nov. 5th SNL**. Throughout the bit, the action of **wetting oneself** flows through it like a beautiful river (as the prejudiced author, I may have waxed a little too poetic in my description, but the essential thing makes it through: wetting oneself is the predominant action of the bit).

The **Nov. 5th SNL** included a bit all about **pooping oneself** (the Dr. Oz takeoff where the person who poops himself is the focus of a magnificent demonstration that one can't forget, though perhaps someday I can charge people to read "We Do That Too" as a possible remedy that might assist one in forgetting to some degree anyway, but I digress).

So in conclusion, while people have been pooping and wetting themselves ever since they first began wearing animal skins (not that there are any cave paintings where they admit it, but what do you expect), and also making references to same ever since as well, this is not the proper context in which to scrutinize what has occurred here. Here we have the upteenth example of

me submitting a comedy sketch idea for that week's SNL, and them taking something from it.

I would just like to add that the core of my idea was not used. My idea includes a concept in addition to the.... other stuff. I was going for how big business will try to co-opt a true group spirit (Occupy Wall Street) by latching onto something irrelevant they have in common with the movement and running with it. I do not normally go for the crude (though it is for many a surefire approach), but in this case, wetting oneself struck me as the obvious common ground for co-opters to exploit. In the '60s, we saw people grow their hair long without having any true belief in the spirit of freedom it connoted at the time, ultimately co-opting real change. So I say, beware the..... beware the..... perhaps you should read "We Do That Too" for yourself.

To The Not Ridiculous Enough (But Close)

When it came to the Nov. 12th SNL, I offered my comedy sketch idea, "[It'll Shake Your Head](#)". I posted this one to www.archive.org on Tuesday, Nov. 8th, 4:30am Greenwich Mean Time (or Monday, Nov. 7th California time).

SNL did an incredibly minor reference to it on their Nov. 12th show, would not begin to count as a reference, if not for the aforescribed context that has developed over the years, as well as a shorthand.

Specifically, "It'll Shake Your Head" is about a Glen Beck-type named Larry, The Geologist of the Mind, who explains all things political with a crazy concept having to do with invisible Tectonic Plates in the sky that act on the human mind.

The Nov. 12th SNL had a game show sketch in which the characters had to guess the secret word without the person prompting them saying it. Kristin Wiig said the name, "Scientist Kate". It was not a secret, so it was okay for her to say, "Scientist Kate". Had she said, "Larry, The Geologist Of The Mind", that would have been a different matter - so, "Scientist Kate" in, "Larry, The Geologist Of The Mind" out.

An additional thing, though I attach little to it, was their opening, wherein Rick Perry is shot in the head but the bullet bounces off. This could be said to bring to mind the idea of having rocks in one's head, or a plate in one's head. If this did bring such a thought to mind, well, rock's in one's head, geologist of the mind, plate in one's head, Tectonic plate affecting our minds.... who knows what was going on inside their heads!


And now it gets scary. Glen Beck was looking at me contemplatively in traffic several weeks ago. So then, on the night of Nov. 8th on his show, Glen Beck guts a fish named Larry as part of a symbolic attack on mainstream media. I don't enjoy watching people defecate, and so never watch the Glen Beck Show,

but apparently this was noteworthy enough to rate a Huffington Post article. I did a little further research, and found that the last posting on YouTube of Beck and his Larry the Fish was 2.5 years ago, in March 2009. So Larry the Fish returns after over two years in order to appear within less than a day of the appearance of the Beck-like Larry, The Geologist Of The Mind. A character created by me (a secret perpetual influence on the often political SNL) prompting a reaction from Glen Beck. Nope, wouldn't be at all surprised to find this is the Republicans remembering my influence on SNL when the 2008 election was getting into full swing.

In Other News

There's been other stuff worthy of mention, however, I don't really have the energy (did I mention I still don't have a 9-5 that takes into account my solemn duties as one of the most secretly influential people in the world at a time in history when that could make a real difference, and so my energy gets sapped by non-solemn duties? still waiting for Spielberg, McCartney, or somebody to call and tell me I can officially be seated upon my throne....).

I originally was inspired with the Tectonic Plates concept in "It'll Shake Your Head" as something for an animation of some kind. I saw it as containing huge possibilities. Now I see Glen Beck gutting a fish, and somehow, that messes with the whole thing (hopefully I'm mistaken). I mention this so that Spielberg or McCartney will feel compelled to call before another fish pays the price!

Posted by [Steinhoff](#) at 9:37 PM 0 comments [Links to this post](#) 
Labels: [Glen Beck](#), [SNL](#)

Wednesday, October 26, 2011

[Fish Credit \(or Addendum To The Last Thing\)](#)

Addendum To The Last Thing (or Fish Credit)

After a careful review of my description of the Klein/seasick in fishing boat cabin description found in my 11.8.09 blog, "[The Price Of Freedom, And The Free Of Pricedom](#)" (also published to Archive.Org 11.10.09 as part of the 1st volume of my collected blogs), which preceded the reference to same in my 10.23.11 (most recent) blog, "[Chosen Leader In Reserve](#)", brought up at that time while on the subject of a movie about credit for spotting birds ("The Big Year")....

I find that I feel *exactly* the same as I have always felt about credit deserved regarding that fish. I shall always feel this way. Case closed.

Posted by [Steinhoff](#) at 6:48 AM 0 comments [Links to this post](#) 
Labels: [Money Magazine](#), [Stuart Cornfeld](#), [The Big Year](#)

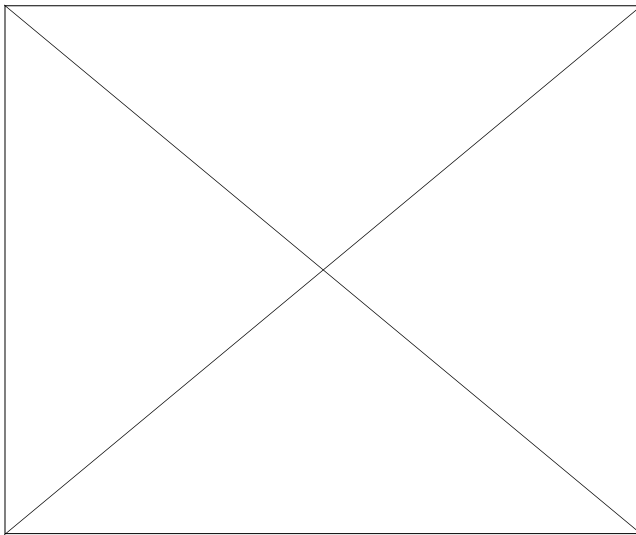
Sunday, October 23, 2011

Chosen Leader In Reserve

Idiot-Proof Evidence Of Something-Or-Another

For those who might feel a vacuum from there not having been a Saturday Night Live last night, and/or if you're nostalgic for several SNL shows ago, or/and you're looking for proof of some kind of something or another relating to my blogs occasionally pointing at Stuart Cornfeld/Ben Stiller (who run Red Hour Films together, Stuart being someone I once sort of knew going back to 1975 and later and then back to 1975 then go to 1993), or whatever, then perhaps you will enjoy this little videoclip*:

*"The Chosen Leader of Florsheim Shoes" can be found at:
<http://www.archive.org/details/TheChosenLeaderOfFlorsheimShoes>



In Totally Minor, Unimportant News

That sketch they did on SNL (Oct. 1st I think it was), where they regard Hidden Valley Ranch Salad Dressing as a food to be consumed obsessively rather than

as a mere salad dressing: that must have resulted from my mentioning to someone at work that Hidden Valley Ranch Salad Dressing is so great it should be treated like a main course in itself. How? In previous blogs I've touched on how my "secret" super-importance has led to my workplace environments invariably becoming infiltrated as if I was at the center of some kind of Hollywood (and more) chessboard (which I am). Obviously you weren't there, and so those who don't check out the evidence of my being truthful (e.g., the above videoclip) will not want to give me any credibility here.

I more recently have seen additional references to me/my material in a number of things: "Unstoppable"; "The Rite"; "The Green Hornet"; probably lots of other stuff, can't recall off-hand.

I surprisingly *didn't* notice anything in connection with me in the excellent new Cornfeld/Stiller/Black/ Martin/Wilson movie, "The Big Year" (please note-appreciating why the word "surprisingly" applies requires years of research).

It happens I once did a conceptual collage, "Finding Life" (below) that touches on the subject of "The Big Year", however, this would not "count", by my standards, as something to be regarded as a deliberate act on their part. They also had a character getting seasick and having to sit in the cabin of a fishing boat, as happened to me over 40 years ago when I was with the family of the then-future senior editor of "Money Magazine", Bob Klein (my family and the Kleins were old friends, and so went on a joint family vacation together in Cape Cod in the mid-60s). This also does not "count", as Cornfeld/Stiller provided no tie-in. Bob's daughter, Amy, did photograph me now and then during the '80s, but, nope, doesn't "count", as I was not a bird (and never will be). I nevertheless reserve the right to return to this as I may yet find something. Can't understand why they suddenly left me out, I don't get it....



Finding Life"

[from "Go Eyes, Go!", copyright 1993, posted at Archive.Org June 2007](#)

Posted by [Steinhoff](#) at 2:07 PM 0 comments [Links to this post](#) 

Labels: [Ben Stiller](#), [Lorne Michaels](#), [Paul McCartney](#), [Red Hour](#), [SNL](#), [Steve Martin](#), [Stuart Cornfeld](#)

Sunday, September 25, 2011

[If I Was Cool You'd Be In Trouble](#)

Well, there is quite a bit I might point out about my influence on last night's season premiere of SNL (Saturday Night Live). It's a detail-oriented job, but somebody's gotta do it. I do not revolve around this kind of thing, but do

consider it all the type of stuff someone ought to be noting. And I also wanted to remind you, SNL has been thought to possess some kind of influence on the American Presidential campaigns, therefore, for five dollars you can tell me which candidate you want me to send in a joke about (or two dollars if the candidate is unlikely to win to begin with).

In the past I have asserted that my influence on this show (and on many others, such as Paul McCartney, Steven Spielberg, etc., etc.) is ongoing, and for the most part my SNL influence has involved just-written material of mine that didn't even exist at the time of the preceding SNL show. This has gone on for years and years, and there are times when I appear to have considerable standing around there - though it is for some reason forbidden for them to acknowledge or pay me. C'mon everybody, admit I'm a major influence, no one will get mad, we all know how it goes, the public *expects* there to be some sort of secret person behind the scenes who has some sort of magical, non-direct relationship with all, even more people than believe in the Easter Bunny.

Given the many things I've established in past blog articles, apparent to those with intelligence willing to invest the time and effort, I do not consider it presumptuous for me to ask reasonable people to weigh those things also included that I cannot specifically prove through readily available Internet resources - such resources do make available evidence of enough things to make the conclusion that I am a significant influence obvious to all.

Since the 2011 SNL season finale (i.e., since their last show), I have posted four comedy ideas at the site where I almost invariably post my comedy ideas, Archive.Org:

- "Amnesia Land" (6.11.11)
- "Investigations Into Why They Were Given Special Thanks" (8.5/11)
- "The Everywhere Crowd" (9.3.11)
- "Catcher In the None Of Your Business" (9.10.11)

[The dates are all copyrighted at the Archive.Org site]

1. On last night's SNL season premiere, a sketch about Susan Lucci had EVERYONE in the room raise their hand when asked if they ever individually had amnesia at one time or another on their soap opera. In my "Amnesia Land" sketch, EVERYONE in the room at one time or another is conked on the head to induce amnesia.

2. Not quite so obvious a reference to my "Amnesia Land" sketch occurred during SNL's last sketch of the night. A soldier comes to the side of another soldier lying on the ground dying, then must go a few feet away to cajole

another dying soldier lying on the ground, then a third, then back to the first, and so on and so forth being the ongoing idea. In my "Amnesia Land," as each person in a room is one by one knocked down by a conk on the head, one of them comes to their side to cajole them back to "consciousness", this happening over and over as the ongoing idea.

2.001 SNL last night apparently *forgot* to include anything from the three other comedy ideas I posted since their 2011 season finale, and forgetting is something amnesiacs do (this is not a serious basis for correlation, and is instead a humorous remark on my part, humorous for those who find it funny, that is - however, I may be explaining the obvious).

3. In the opening sketch, SNL had the Republican candidate John Huntsman asking you to vote for him while speaking in a (deliberately) poor Chinese accent. Earlier that day on Facebook, in posting a link to my video about Putin and Kasparov, "Bishop Pawn Forfeit Rule," my Comment was to use a deliberately poor Russian accent wording to ask you not to vote for Putin (as yesterday's news was the announcement that Putin was running again).

4. I have previously posted (and then time-stamped by reposting to Archive.Org as part of my volumes of collections of my blog articles) my assertion that Paul McCartney several years ago made a surprise appearance on SNL a week after I wrote to him through an intermediary asking him to be in a comedy sketch regarding my "Recipe For Fun" video (posted at YouTube, where I'm "Zoomsteinhoff") - I will not detail here the reasons behind that request. I am generally a major influence on a lot of Paul McCartney work, so I was not as surprised as I might otherwise have been when he appeared in a sketch with Steve Martin, Alec Baldwin and Martin Short, all about who had the poison in their drink. So you see, practically identical to the title of my video, "Recipe For Fun". Last night on SNL, Alec Baldwin was joined in his opening monologue by Steve Martin. They did a sketch not at all dissimilar from the aforementioned sketch that McCartney had participated in, in my view: it regarded what was in Alec Baldwin's urine sample, which Steve Martin drank in order to discern. In Alec's and Steve's sketch with Paul, again, a disgusting beverage (to the extent that a drink containing poison is disgusting). So it seems to me, this all comes back to me and my "Recipe For Fun".

5. A week ago I posted on Facebook a YouTube video of the Paul McCartney song, "My Brave Face" (a song on which I was an influence). That song contains the line, "I've been taking dirty dishes and throwing them away." On SNL last night, the Red Flag sketch has a character smashing one dish after the other, going through a whole pile of dishes. One could correctly use the term "throwing away" to describe what she was doing with the dishes. Yet they were

not dirty dishes, one assumes they were relatively clean dishes. [I do not feel the cleanness of the dishes undermines my point; however, I see where the witnesses to my Facebook posting of the video are limited to people fortunate enough to be my FB friends.]

6. Alec Baldwin is known to be among Paul McCartney's friends. Additionally, my previous blog article showed (to anyone intelligent enough to know how to disseminate the information) further substantial evidence of my influence on the work of film producer/Ben Stiller business partner, Stuart Cornfeld. So now add in how Steve Martin has a starring role in an upcoming Cornfeld film about spotting rare birds; Steve Martin's recent banjo album, entitled, "Rare Bird Alert," includes an (excellent) song with Paul McCartney on lead vocal.

Posted by [Steinhoff](#) at 1:58 PM 0 comments [Links to this post](#)  
Labels: [SNL](#)

Monday, August 29, 2011

[Yes, They Have No Bananas](#)

If You Will Now Please Join Me For A Minute Of Not Mumbling

I've been postponing expressing my delight at once again figuring so large in major doings. And one of the good parts about expressing my delight here is that, in so doing, I will also be describing stuff that once again makes me appear, to the discerning eye, as somewhat impressive! Can there be any reason not to begin?

A number of people were involved in the making of the amazing, warm comedy, "30 Minutes Or Less," including film superstar, Jessie Eisenberg. I shall be focusing on this film's producer, Stuart Cornfeld, and the several significant things contained in this film that are inside-references for my benefit.

In blog articles I wrote as early as August 2008, I have made reference to Stuart Cornfeld, a person I kind of knew at a certain point in the '70s, and who is now Ben Stiller's producing partner, running "Red Hour Films" with Mr. Stiller. I mentioned back in 2008 how, when Stuart includes in his movies secret inside-references to the gorilla mask(s) in the 1973-74 CalArts student film, "Limbo", it is an inside-reference for my benefit. I've gone into in 2008 blog articles how, when Stuart includes in movies a character standing over another character knocked to the ground, it is an inside-reference to the time in 1975 I was electrocuted when "best boy" on an AFI film set at Santa Monica Beach, Stuart being the person who came over to me to see if I was still ticking. I also mention in 2008 how, when Stuart's "Tropic Thunder" showed the characters considering using an idea one learned from watching a TV show, this joke also started with me, or at the least was apropos of my using it.

As you might have by now guessed, I enumerate here these three Cornfeld-film elements because each can be found, as I essentially predicted in 2008, in the current Cornfeld film, "30 Minutes Or Less". A movie which had not even cast its stars until 2010. The blog statements of mine to which I refer were not only published as part of these blogs, but also as part of Volume 1 of my compiled blogs that I published in November 2009 at Archive.Org (which is the more binding copyright, as articles posted at this blogsite do not contain a binding timestamp other than being witnessed by those who read the articles).

In "30 Minutes," the instance of a character knocked to the ground, the flame-throwing sidekick of the villain (in the scene where an individual coming to his side as he lies on the ground is humorously presented as an important symbol of that person's humanity), regards someone who is considerably less than truly sympathetic. I therefore would want to emphasize here that this is no reflection on me, I don't use flame-throwers, plus, I'm a nice guy. Furthermore, if in writing a screenplay one happens to include a description of an automobile, which perfectly matches a car belonging to a neighbor, however, in your screenplay the car is owned by someone about to blow up the world, this should not be seen by rational people as an accusation against the real-life car owner in any way (the screenwriter might even be pleased with the neighbor who owns the car in real life, wanting to recommend that he be elected neighbor-of-the-month, and NOT wanting to accuse him of trying to blow up the world, seriously NOT wanting to make that accusation).

I also went to see "Rise of the Planet of the Apes," as it is in the realm of things commonly experienced by me, that if one movie currently showing has gorilla masks as an inside-reference for my benefit, another currently showing movie, if about gorillas, might also contain some interconnecting material deliberately placed. I do recognize that these are not the kinds of things that commonly occur in most people's realm of experience. In "Planet of the Apes" (which features John Lithgow, whose sister was my best friend's girlfriend in high school) we do not find someone who operates a flame-thrower knocked to the ground with someone immediately coming up to them to see what happened. No, here it's the person who operates a water hose, shooting not flames from a flamethrower but powerful bursts of water, aimed at the chimps. As in the moment from which the inside-reference to me originated, he is electrocuted and knocked to the ground. People gather over him.

Once again, I love chimps and don't use hoses to knock them down, and any other resemblance to persons etc. unless stupid people are looking for an excuse to bother me in which case - here's one! Put it all together, and you raise doubts about people gathering over me when I electrocute myself. Could this be part of their making a full-length movie about the character Tom Cruise played in "Tropic Thunder," which Stuart produced, yet a character which some say was based on Stuart just the same? I don't know - I cannot even say if Stuart drives the same car as that character.

Express Lane Now Open

I've often discussed how major Arabic terrorist acts have been preceded by "things left on my doorstep", if the significance of these clues is read correctly (readable after the occurrence). And I've also often discussed how I consider this related to my secret super-importance in relation to the most prominent living Jewish man, Spielberg (whether he chooses to exist in their world or not, can we know whether they count him as occupying a chess square?). I've often discussed how I see one primary obstacle to real investigations of these things left on my doorstep: the question, "Why YOUR doorstep?" As the answer requires much fact-checking (by way of my blog articles) in order to verify my assertion of secret super-importance in relation to Spielberg, McCartney, etc., and as this assertion of mine may appear to work against certain important people's "images" (to which financial empires are tied), this fairly obvious, cut-and-dried evidence from Stuart - most of his company's films are distributed by Spielberg's Dreamworks - may someday go a long way (I hope) towards someone being prompted to perform the investigations I seek. And if any of you major Arab terrorists are reading this, please note: You have too many items for the express lane! Go wait on the long line to be within earshot of Spielberg like everybody else! Nevermind.... will that be paper or plastic?

Posted by [Steinhoff](#) at 12:39 PM 0 comments [Links to this post](#)  
Labels: [Cornfeld](#), [Lithgow](#)

Sunday, July 31, 2011

You Are Here

This will be in connection with something contained in my immediately preceding July 28th blog ("Crossfire Hurricane") in a section regarding Harrison Ford ("Harrison Ford Puts His Best Socks Forward"), which in turn was in connection with something that can be found in a blog of mine from January 30, 2010 ("May The Force Be Tested For Possible Negative Side Effects"), which regarded something posted in December 2009, etc., etc., and Steven Spielberg too, if you follow it all in the way you should!!! [I have used three exclamation marks here to specially help motivate you, as usually one is not asked to connect these types of dots just to be able to follow things, except by overly demanding people, who ask anything for any reason, and so we must all hate them, I hope they're not using three exclamation marks too, but I digress.]

I will here be pointing out to all the world those things I observed in the new Steven Spielberg/Jon Favreau/Daniel Craig/Harrison Ford movie, "Cowboys and Aliens," that I believe fall into the category of being in connection with my material. These observations of mine would not have been made based on similarities alone, in fact, for the most part the similarities alone would not form enough of a basis whatsoever. The extensive set of reasons that go well beyond issues of similarities, such as the shorthand/lexicon and the ongoing inside references from certain camps that have now gone on for decades with relation to me/my material, will be omitted from this explanation. You can

close your eyes and point at a good number of my blogs, you'll find something, frequently things for which I was able to include evidence, if you can add two and two (sometimes, 18 times 3 divided by 12 subtracted from a trillion).

I am particularly delighted to have influenced "Cowboys and Aliens" - it is a great, memorable movie! I expect few to be able to appreciate why I consider it likely such vaguely similar bits and pieces in "Cowboys and Aliens" were done apropos of my having first employed them. This blog today is therefore more for the benefit of the few who did these things for "Cowboys and Aliens":

- When Harrison Ford puts his hand on Daniel Craig's shoulder and Craig's reaction to this counts with the audience. This is the oft-used thing that I use in one of my three "more major" videos ("Gosk"; "Mall Man"; "Uncle's Dream" - all posted at Archive.Org), specifically here, my 1990/1992 "Uncle's Dream" video, the part where the mother's hand on the daughter's shoulder occurs, in connection with the line about "the hurting kind". "Cowboys and Aliens" has much stuff going on about the idea of the course of the child (and child surrogate) as set by the parent (stuff about who is or is not truly the "hurting kind" is also an important aspect of that moment in "Cowboys And Aliens").
- People of one planet having a special power to mesmerize people of another planet. This occurs in both "Cowboys and Aliens" as well as in another one of my "more major" videos, my 1994/1998 "Gosk " video. We hear the Daniel Craig character respond with sarcasm when reminded how he had carelessly subjected himself to the mesmerizing; in "Gosk" the sarcasm is more extreme and not for the same reason, as the character using it does not accept that any mesmerizing has occurred. Nevertheless, in both cases it is a moment of sarcasm occurring within a discussion about aliens mesmerizing. I suppose one might possibly come across mesmerizing aliens in other stories within the genre, and so I would regard the degree of reference to my material here as likely the thing I also see a lot of from certain folk in entertainment: elements included apropos of me doing it (such as the opening logo shot of every DreamWorks movie, a bob in water, which I believe, for a set of reasons, began apropos of when I made this same image the opening shot of "Gosk" in 1994).
- In "Cowboys and Aliens", the **opening shot following the credits sequence** has Daniel Craig sitting up into frame, dumbfounded. This strongly resembles something I use in two of my three "more major" videos, "Gosk" and "Mall Man". I use the action of a character suddenly sitting up from a lying down position to convey a more magically dramatic awakening. In "Mall Man" it is the video's **earliest real-time-ish shot of the main character, seen at the end of the credits sequence** (as in "Cowboys and Aliens"); in "Gosk", Dockert is lying down, when

suddenly one of the girls says, "So what if we are on another planet?", after having previously made no concession whatsoever to this assertion by Dockert. This causes Dockert to open his eyes and sit up. The question of whether or not a character has cognizance of an alien presence is most significant to this sitting up moment in BOTH their movie and my video.

Posted by [Steinhoff](#) at 10:44 AM 0 comments [Links to this post](#)  

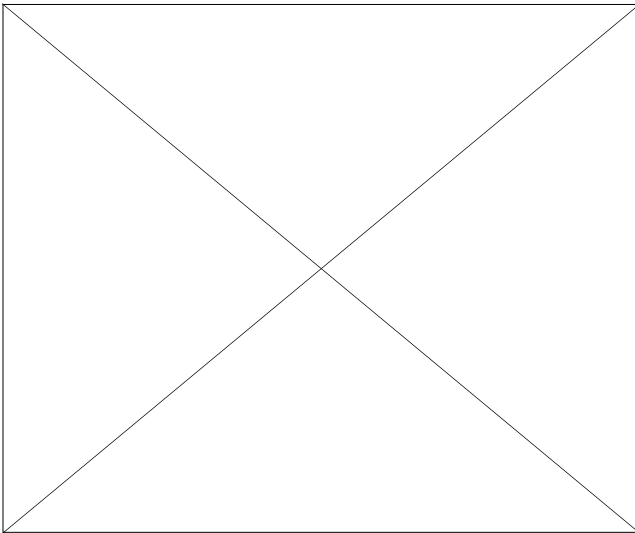
Labels: [Cowboys And Aliens](#), [Harrison Ford](#)

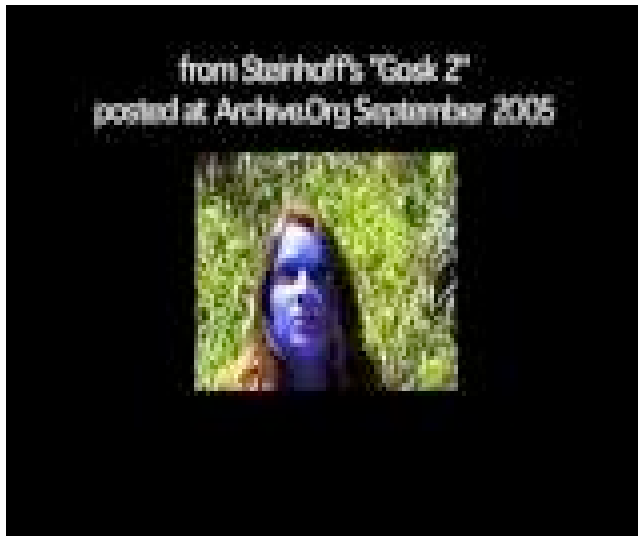
Thursday, July 28, 2011

CROSSFIRE HURRICANE

A few little trinkets, a few tiny morsels, a few delights, or to put it another way, homework:

HARRISON FORD PUTS HIS BEST SOCKS FORWARD





BIRTHDAYS I LIKE

I've additionally quite recently posted at Archive.Org this birthday wish for Carl Jung, Mick Jagger, Stanley Kubrick (7/26/11) and Ringo Starr (7/7/11):

<http://www.archive.org/details/HappyBirthdayToJungJaggerKubrickStarr>

By the way, this may or may not have a relationship with my recent Paul McCartney birthday wish.

MORE TO LIKE

And as if that isn't enough to throw to you ungrateful heathen, I also have posted this bit of stuff:

<http://www.archive.org/details/WhenYouSmokeThatKillinJive>

OSTRICHES LIKE SEEING SAND CLOSE UP

In the interest of saving humanity, which has been a longtime hobby with me, as many people know, I again tried to ford my way into getting something started up. I'll bet that requires a little clarification to make sense. Well, let me put it like this.

First, I took this July 2007 posting of mine:

<http://www.archive.org/details/HomerSimpsonNuclearWeaponsInspector>

My Archive.Org description for this posting makes reference to people at the top of the Arabic terrorist food chain being focused on me, due to my secret

importance in relation to the most prominent Jewish man, Spielberg, and someone else of comparable power/influence in our entertainment industry culture, McCartney.

My Archive.Org description for this posting also refers to a December 2006 email I sent to a major "Simpsons" director who once lived down the hall from me at CalArts during the '70s, Mark Kirkland (I also sent the Dec. '06 email to two others, plus a bcc to myself).

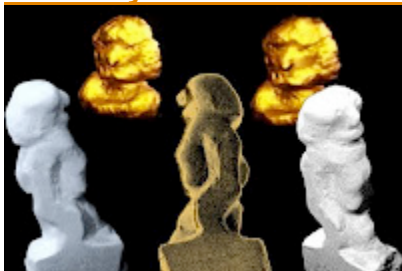
Those who received that email would have read the "Simpsons" episode idea that I later posted at Archive.Org in July 2007, which mentions Arabic enemies of the U.S. violating the Mickey Mouse trademark for their own purposes. IT WAS ONLY SEVERAL MONTHS LATER that Palestinian TV came up with Farfour, a Mickey Mouse look-alike character (enough so that it aroused severe condemnation from the Disney family), who was there to instruct Palestinian children in how much to hate Israelis (with some amount of effort made to convince children to appreciate suicide bombers).

It being that I have a Facebook friend who used to be a real friend of mine at CalArts, who is also now a Facebook friend of Mark Kirkland, I thought I could leave a trail of "breadcrumbs" so that Kirkland could wake up, see I'm right about this stuff, and help me get a real investigation launched. The one could make it more apparent to the other. A little help! So I sent a message to my Facebook friend. No answer, so much for us (humanity). Oh well. Because after that there's the 1993 World Trade Center bombing, 9/11, the Times Square Bomber, really plenty of stuff that I need investigated, owing to stuff left on MY doorstep. The funny thing about "me" needing this stuff investigated: though not clearly apparent to one and all, my *not* taking action in this would be enough to arouse the stored up fury of all humanity. You'll probably never know what I'm talking about.

Posted by [Steinhoff](#) at 10:22 PM 0 comments [Links to this post](#)  
Labels: [Mark Kirkland](#)

Saturday, July 9, 2011

Birthday Wish In A Bottle



I have just learned of something that people will surely be talking about after this blog, or perhaps only tweeting about (unless it would have been more proper the other way around, if I had written, "will surely be tweeting about, or perhaps *only* talking about"). There is reason to consider the possibility,

though I do not deny it is not a probability but only a legitimate possibility, that Paul McCartney's recent birthday video to wish Ringo Starr a happy 71st birthday on July 7th *was seriously influenced by me*.

How could something like this have happened? Where were the authorities? Could this be in any way related to the fact that I am frequently a significant secret influence on significant actions (including artistic ones) by Paul McCartney? Could it be that it is not in the least bit unusual that there is, yet again, as there *almost invariably* is with regard to Paul McCartney and myself, enough of a basis, owing to the evidence, for an objective mind to wonder why there is (and so often is) a reason to consider an apparent similarity as being more than just a similarity? Not to mention those innumerable times when there is provided more than just a reason to consider a similarity, but in fact something that crosses the threshold into the realm of being evidence, at least to the astute and fair mind.

And now, down to specifics.

We see, in the following June 18, 2011 birthday wish video to Paul McCartney, that I clearly "break character" after my initial, structured birthday wish, in order to offer up a birthday wish in a more natural, personal way (this contrast in tone is the main part of my very limited birthday wish video):

<http://www.archive.org/details/BirthdayWishes6.18.11>

The above link evidences that I posted my birthday wish video for Paul McCartney at Archive.org less than *three weeks* before the following Paul McCartney video wish to Ringo Starr for a happy birthday:

http://www.youtube.com/watch?feature=player_embedded&v=IHLKm1RtUFY

Here we again see a message for a former Beatle that begins with a structured birthday wish (the performance of a song), followed by a break from the tone/persona contained in the song, so that a happy birthday wish is then expressed with a more personal tone.

This is of course something that one sees from time to time. Interesting, however, that we see it again less than three weeks later, especially considering Paul McCartney's frequent pattern of making such inside references where I am concerned (I would want to add that there are any number of instances where the evidence is clearer, as opposed to what is found here, where pre-knowledge of the pattern would be required before one can even begin to consider that one is witnessing a shorthand/inside-reference/influence).

So now what is to be done? Of course, I expect a complete investigation,

witnesses, media, so forth. It seems innocent - oh yes, it seems innocent. Yet, if matters of this kind are permitted to occur without any degree of scrutiny, and without being subject to any form of measurement and consequential regulation, would not the future of happy birthday wishing be put at risk?

Seriously though (to be honest, I actually have a somewhat more serious tone than this, despite my having just written the words, "seriously though"), if it could someday be proven in a court of law that I have in any way made a contribution to Paul McCartney's wishing Ringo Starr a happy 71st birthday, I would consider myself to have been highly honored and privileged, as if I had received the American equivalent to being granted knighthood (though I wish he would let me in on it so that next time I'll know when I don't need to bother spending the money on a greeting card - unless this should be seen as regifting, in which case I would not feel that I have really been a part of Ringo's happy birthday wish from Paul McCartney, and that's if I felt myself a part of this birthday wish to begin with, which at this point requires more information before a conclusion can be reached).

Posted by [Steinhoff](#) at 1:02 AM 0 comments [Links to this post](#)  
Labels: [Paul McCartney](#), [Ringo Starr](#)

Wednesday, July 6, 2011

[First Addendum To The Last Thing I Said](#)



First Things First Or Second


Sometimes the universe isn't what you're expecting. In my previous blog article I was doubtful of any relevance to my seeing Sara Gilbert in traffic yesterday, thus altering the 9 out of 10 times equation to 5 out of 10 times (the proportionate number of times I will see a celebrity relevant to something in relation to me versus irrelevant). However, I have reconsidered, and it now appears somewhat obvious. Sara Gilbert is officially a regular on the show, "The Big Bang Theory." **Named for one of the very few modern theories on the origin of the universe.** So there I am in my blog yesterday, discussing how the theatre had the sound turned off at the beginning of "Green Lantern" while the narrator was explaining the **origin of the universe**.

What this all means is that certain very excellent people have come through to

make me 10 for 10 yesterday with relation to the aforementioned equation, 100% in other words, or to be more precise, two for two.

Starting With John Goodman Leads To Sean Daniel

When I came to California from the East Coast in the early '90s, my first return after not being here since going to CalArts in the '70s, I saw John Goodman within the first week or two. Goodman is brought to mind as he played Sara Gilbert's father in "Roseanne," which is generally regarded as thus far being the height of both of their mainstream popularity (if one wishes to apply an overly conventional perspective). Within the first week or two of being back, I went to the Universal lot to see if, I don't know, perhaps, just walk up to someone I once sort of knew, Sean Daniel. Sean was the first person who had told me of the college I attended in the '70s, CalArts, and also the person I believed (and believe) forwarded my work to his friends Paul McCartney and Steven Spielberg, resulting eventually in "Jurassic Park", though they made whatever I started with their own completely. And also I believe I had many other reasonable and friendly reasons to say hello. Sean wasn't there, but I had no problem getting as far as his receptionist. As I left, the person whose name was indicated with regard to the place next to Sean's, John Goodman, went by on a golf cart. This became the same image you get of John Goodman in a movie released not long after that, "The Flintstones," as cavemen enjoyed a good game of golf. But the interesting part is that later that day, a good twenty or so miles away, Sean Daniel drove by me, and his car did some kind of jerking forward that made his head fling back a little. I later learned, when I went to see "The Flintstones", that John Goodman as Fred does this identical flinging back of the head when his vehicle gets going. I think what I'm saying is, the world has come a long way since the Flintstone period, and yet it hasn't!

Posted by [Steinhoff](#) at 5:50 PM 0 comments [Links to this post](#)  
Labels: [Sara Gilbert](#)

Tuesday, July 5, 2011

That's Easy For You To Sa



Is Paul McCartney A Republican?

No. (Although he is reputed to have certain Conservative views.)

Recent Talk That John Lennon Would Have Voted For Reagan From Fred Seaman (Lennon's Former Assistant)

Recent talk that John Lennon would have voted for Reagan is a reflection of

(please choose some fragment from the following):

(1) Lennon could not belong, not to the left nor the right, not to mother nor father (the story is that his parents made the 5-year old Lennon decide which one of the two would have custody, only to have the victor - his mother - give him over to her sister to raise. Perhaps this ultimately made Lennon go left/right like some erratic maniac, not to mention running in circles when the moon is full, which never occurred but could be tomorrow's news, who can say).

(2) Lennon being among those artists who try to provoke a rise of a special variety by touching a nerve so as to keep things real, a behaviorism previously exhibited by this individual, hence, he says "Reagan" to shock.

(3) The wisdom of appreciating Lennon being cast in stone for all eternity for what he contributed through his music is equal and parallel to the wisdom of recognizing that many things he said out loud when he wasn't creating music should not be taken as lasting reflections of anything about him but rather should be completely reinterpreted as a yang to the yin of something, it being that he was first and foremost an artist trying to get a good story by presstime.

(4) When I was working on the movie "Gizmo", a 1974 project of Lennon's friend Howard Smith (I just worked in the office and also did some film library research), they also were using Evan Lottman as editor (later replaced by Terry Manning as editor). Evan had edited "The Exorcist", where Regan is the main character's name. Lennon had already in 1974 played games with movie characters names (I've written on this before), so perhaps this was a long-term effort to raise the devil so that people would get secret reminders to play certain records backwards in time for the bicentennial.

Knowing The Way History Gets Messed Around

I've conjectured that the Lennon A Republican? story might not go away as easily as snapping one's fingers, that it could be retrieved in ten years, twenty years, who knows what right-wing revisionists might enjoy exploiting. So I therefore further conjectured on the idea of doing a mockumentary, a fun collection of people who knew him forced to remember Lennon's politics, but genuine recollections. I don't really know how good an idea this would be, but I did definitely decide it wasn't a great idea, and that it isn't an idea worth being a voice shouting in the crowd about. Once everyone starts playing around with the Lennon Republican story, it could turn everything into a strange hodgepodge of confused teenagers. Yet couldn't the same thing happen from doing nothing, and leaving it to the right to play with down the road? So I sent out a few messages in the hope of reaching someone I once worked for, Howard Smith. Howard had first introduced John Lennon to the whole New York City radical scene, particularly folks such as Abbie Hoffman and Jerry Rubin. If Howard were to be involved in a mockumentary pretending to study the

political life of Lennon, it could be.... hilarious! They could interrogate Howard under the lights, asking what Lennon might have said about the way Jerry Rubin wore his beard, or did Lennon really laugh at Hoffman's jokes or was he pretending to while trying to infiltrate the Yippies as an undercover Republican those Abbie Hoffman jokes really weren't that funny were they so Lennon was pretending right? Right? Somewhere within Howard Smith's answers would reside the authenticity of an expert on the subject at hand. And that would filter through no matter how absurdly he is presented. And with Howard's involvement, perhaps others, even Yoko Ono, would lend support to my mockumentary. But Smith never wrote back (it's close to two days now), and as I said, I really don't know that it would be such a good idea. Therefore, I hereby suspend all work on this project, until someone else gets the ball rolling again perhaps, but someone with real weight here. On the other hand, maybe Fred Seaman's plan is to resurrect Lennon in the form of a great uniter of both Democrats and Republicans, being both? I could always do a part 2 to my "Frozen," video at Archive.org about The Beatles being brought back to life, through Lennon and Harrison being brought back to life, through cryogenics. No, on second or third thought, I don't think I will go there - just too much work trying to imagine what George Harrison might say after having been dead but then being alive again but then being dead again but then being alive again.

More Distance Going

For those who have read or will read my immediately previous blog (July 1st), which ultimately connects to Paul McCartney I believe, so you'll want to read and view all of those other connecting blogs, etc. in relation to it as well, there is more news.

Unfortunately for those who have never verified any or several or all of the innumerable verifiable yet extraordinary things I have written about, this is another instance where one must take my word. I am hopeful that it will be considerably less of a demand to take my word for those who have already had the chance to check my veracity.

With that kind of lead-in, you would think I was about to describe an alien abduction. And if that's how I made you feel, prepare for an anti-climax, or at least for some, while for others, anyway, so I went to see the movie "Green Lantern". I had used my computer to find a theatre still showing it in 3D as the previous day the assumption that it would be everywhere proved seriously flawed. I am generally reluctant to use my computer to find a theatre if I can help it, as life has made me paranoid of certain powerful creeps. This time, the situation required it. But please feel free to call me paranoid.

I'm in the theatre plex, and they redirect us to a different location than is printed on the ticket. Time goes by, there are no trailers (no complaint from me on this). Then the movie itself suddenly starts, but without sound. I

therefore miss the entire opening half minute sentence or two that explains how the universe works (I might possibly already know how it works, though I cannot say for sure). Then the 3D is NOT working right, there are objects kind of, not transparent, but, and shapes. Okay well, geez, lemme see, imagine somebody, uh, ok, somebody takin' a baseball bat to a projectuh, know what I mean? It was worse than no 3D at all. After the movie, as I'm leaving the theatre, I see some people in theatre uniforms to complain to, and then collect a few people for them at random as they're leaving the Green Lantern theatre. All confirm the same thing I described, in their own words, so we're each given free passes to see another movie. But please feel free to call me paranoid.

On my way home from the theatre, way out in Woodland Hills or somewhere, I find myself face to face (me in my car, he in his car) with a Justin Timberlake look-alike, or else Justin Timberlake. This is good, as I consider his work on SNL among the truly excellent stuff they've done, and I am also an influence on that show myself, and on other stuff in his general neighborhood.

I then mulled over what possible significance his going by might contain. In my immediately preceding (July 1st) blog I mention how, when I see a celebrity, 9 out of 10 times it connects with something going on in some sort of proximity to me, including possibly being in relation to a recent blog (there is thusly an implication of rich people having the power the follow people without difficulty). I also in my immediately preceding blog refer in this same discussion to a videoclip from June 2009 that features Cameron Diaz. So I'm mulling over the possible significance. The best I can come up with is, I was junior high school friends in homeroom with John Turitzin when I was growing up in Princeton, and also knew John at summer camp in Vermont, at Camp [Timberlake](#). John is now among the three people who run Marvel Entertainment. So, the elements being.... Timberlake, Marvel, Green Lantern, who is a DC comic book character, with Marvel and DC being something of a Pepsi and Coke kind of thing. I went home, looked Timberlake up on my computer, and found he is currently starring in the number 2 movie in the country along with Cameron Diaz and several others. I must admit to feelings of concern that this poor man was somehow ripped, ripped from a busy schedule of acquiring MySpace and being the star of yet another movie about to open in a week-and-a-half, just to do his bit in responding to my immediately preceding blog, which must have read like a challenge as 9 out of 10, etc., etc. And as if this wasn't bad enough, I also saw one other celebrity, Sara Gilbert, who had nothing to do with anything that I'm aware of, unless I'm not thinking this through, and so the math was now 5 out of 10 (1 out of 2), if you want to see things from that perspective. That means I needed to see 8 more celebrities that day, but they all had to be in some proximity to some recent thing in connection with me. I continued on home, and that was that, their time was up, just one out of two, owing to Justin Timberlake's currently co-starring with Cameron Diaz. I could have kept driving around, gone anywhere,

hundreds of miles away, it never matters, it could easily have completed the 9 out of 10 thing. Somehow it was not fated to be.

Posted by [Steinhoff](#) at 7:23 PM 0 comments [Links to this post](#) 

Labels: [Diaz](#), [Timberlake](#)

Friday, July 1, 2011

Moomoo's Sun No Shine Right Global Change Witch's Curse

THE HEAT IS

I don't know if you're reading this, Al Gore or Bill Maher (as if - of course they are, both are! Oh wait, you're all clueless. My bad.). Here is where I shall leave my suggestion for a PR approach to a name change for "global warming" - assuming there is a mutual, all-around interest in getting a name change done on this confusing handle and then being done with it, as opposed to getting snagged even on agreeing on the *shape* of the *table* (sorry, that was me having a Vietnam War flashback).

So my idea would be, have a sketch in a Bill Maher Real Time Show, only first being sure it will be something that HAS to make the news, such as a brief sketch featuring, in-person, Al Gore PLUS Paul McCartney PLUS Barrack Obama (though his schedule may not permit) PLUS Steve Martin PLUS someone picked randomly from the audience, all joined together to solemnly agree, before the camera, on one thing: Change The Name "Global Warming" Officially. Hillary Clinton could notarize it, sign it, do whatever else it takes, and suddenly look seriously into the lens, Barrack alongside her (though his schedule may not permit), and say, "This of course was meant to be a fun sketch, but in all seriousness, from now on, well, you can keep calling it "global warming" if you *like*.... but WE (she motions around her at all the celebs gathered, who all cheer, Paul McCartney waving back), WE are hereby changing the name to: Climate Change. Happy Holidays Everyone!" (this may take 'til Christmas)

I think it would be great, even just for the idea of something important in the vernacular being "born" in so special a way (as opposed to the expression, "up your nose with a rubber hose," which all began back in a men's room in Chicago in the 1890s, unless it was at a fire station in Vermont in the 1690s).

On the other hand - perhaps the sketch would be better if absurd, with the final upshot being to rename it something totally ridiculous, in a doomed attempt to clarify the concept in people's minds, as "global warming" is truthfully too misleading (Where do I begin? The problem itself results in so many other extreme, far more direct concerns, such as zero heat - which, for the more slow-minded, one should think of as the very *opposite* of warm, though I am very far from being any kind of expert here).

Instead of "global warming", perhaps, hmm.... "**Moomoo's Sun No Shine Right Global Change Witch's Curse**".... How do you like that, I started out trying to make a joke, but I think I like this (better than "global warming")! Yes, it

actually does almost have me wanting to sell everything I own so that I can afford an electric vehicle! *(Special Note - This was not a dig at the movement to stop climate change, it was a dig at the fact that we don't even have the power to collectively bring electric vehicles within every car owner's financial grasp if our lives depended on it.)*

MY MOTHER RAISED ME NEVER TO SAY ANYTHING A MILLION PEOPLE WOULDN'T HAPPILY ENJOY REPEATING IN UNISON

Now that Bill Maher has become increasingly involved with the idea that the term "global warming" is confusing and should be changed (to "climate change"), I am pleased to say that I also stated the obvious in this regard back months ago - about half-a-year ago. Here is [my huffington post "comment" several months ago](http://www.huffingtonpost.com/social/JonathanDS2U/an-answer-for-bill-oreill_b_817238_76086655.html):

http://www.huffingtonpost.com/social/JonathanDS2U/an-answer-for-bill-oreill_b_817238_76086655.html

Yes, and Tide detergent should advertise with the slogan, "Drink it and die!" Handles in these matters are EVERYTHING, so why use one that is obviously generating endless confusion? Sometimes the intelligent have to gear things towards what can be easily understood by the less intelligent (this is where soundbites came from), and "global warming" just does not work as a handle."

I am occasionally an influence on Bill Maher (I have occasionally included in other blogs what I regard as clear evidence of this). In this instance, however, we are merely both stating the obvious, and both recognizing the importance of changing the wording on the handle, "global warming". I happened to find myself face to face with Al Gore (former Vice President, Nobel Prize Winner, etc., etc.) the other day, as we drove by each other on a narrow, random, obscure, probably middle-class residential street in Santa Barbara. I later looked up the fact that Gore recently (Feb. 2011) purchased a home in Santa Barbara. That doesn't make my seeing him necessarily random and unplanned in nature (though certainly it was not planned by me), as my experience has been that 9 out of 10 times I happen to recognize a celebrity face, it also happens to be a celebrity who around that same time is in connection with some sort of thing regarding me, such as an intertwining and direct connection to the previous week's blog article (e.g., years and years ago I left a message on the phone answering machine of someone I didn't entirely feel entitled to leave a message on the machine of. In the message I said I wanted to work for Steven Spielberg, speaking in a familiar way as I did sort of know the person - of additional note would be the fact that I had by then been a considerable influence on this and that Spielberg work. Within a week of my phone message, I was opposite Steven Spielberg as we waited in our cars on opposite sides of a red light. Can't rule out that it was a look-alike).

I would consider it remiss were I not to include mention of how I have no doubt

of being behind a sketch the former Vice President was in when he appeared on SNL.

Fun Background Information

As I've mentioned before in many previous blogs, often including a degree of evidence, whenever I send in my sketch ideas for SNL, something always makes it through in some form for that next upcoming show, or occasionally the one after that. I'm particularly proud of the time I sent through someone a message to Paul McCartney (upon whom I am also a major influence) that I wanted him to make a surprise appearance in a sketch, and furthermore, that the sketch regard (for reasons I've detailed somewhere or another) my "Recipe For Fun." The SNL show that aired eight days later had a sketch featuring a surprise McCartney appearance (he was not even slated as the musical act), and the actual sketch was on a subject clearly related in various ways to "Recipe for Fun": Whose drink has the poison?


Back From The Fun Background Information And Still Having Fun

As I said, I am absolutely certain (for far more reasons than I could detail here) that I once had a sketch idea for the show Al Gore hosted, though the idea actually had little to do with Gore. It was about how Arab terrorists had planted a computer chip in chocolate that, by being planted in people who ate the chocolate, was automatically causing garage doors throughout America to automatically open and close unceasingly. So on SNL, instead, they had Gore play the evil head of a chocolate manufacturing company ala Willy Wonka sorta kinda. Not to mention that Sean Daniel was a White House guest of Bill Clinton, according to the record books, I cannot say I am one who knows Sean Daniel, I knew him a little a long time ago, though believe myself to influence him and his segment of the entertainment world (which happens to be a huge segment, extending to Steven Spielberg and so forth).

I AM OUT CONTEXTUALIZING, WILL RETURN IN FIVE MINUTES

This is a brief return in time a fairly short distance, as new information may serve to further contextualize something I find of great note. I refer specifically to my August 8th, 2010 blog, "Stuck In Traffic, Not". I'll leave the actual piecing together of that to which I refer for those interested enough to follow-through on their own (you can't please everyone, and this stuff isn't for those unwilling to do the due diligence research). The new information regards Drew Barrymore being named "Erl" on the video game in the movie "Going The Distance". In a videoclip several years ago I stated how, through me, there was a Drew Barrymore connection to the origin of "My Name is Earl" (you can find this in my June 28, 2009, blog article, "Jolly Fun"), though I suppose I could not particularly prove I stated it back then as that video isn't locked in with any kind of timestamp. I suppose that makes this more for the benefit of those who can take my word on these things (sorry, wish everything I said was for everyone).

If you check the release date of "Going The Distance" (9/3/10), you will see it is not far from the time of the "traffic situation" I had described August 8th. I had already associated Drew Barrymore with Paul McCartney in relation to me when I wrote regarding when they were both contributors to the movie, "Everybody's Fine". So I see some intertwining connections, and not just because of these particulars. I would also see it all further contextualized by, well you'll have to look that up on your own, too. I recommend going to archive.org, creating a searchable database of all the collected volumes of my blogs - I'm up to Volume 5 now, in fact, this will **someday** be the **first** one in **Volume 6**! Hello, world of the **FUTURE!!!**

Posted by Steinhoff at 4:27 PM 0 comments [Links to this post](#) 
Labels: [Drew Barrymore](#), [My Name Is Erl](#)

Saturday, June 18, 2011

Amnesia Land, Ice Cream, A Birthday, and Amnesia Land

Just a brief visit to accomplish a few brief tasks:

- Wish Paul McCartney a Happy Birthday with a little video of me.
- Present to you my newest story idea, "Amnesia Land," which has a kind of Twilight Zone-like profundity contained within it, secretly designed to change the world and make your teeth look like new while you sleep, if applied correctly.
- Say hi everyone.
- Suggest to al Qaeda and the Taliban that, as bin Laden is gone, they might want to consider going into some other line of business that doesn't annoy people so much.

HAPPY BIRTHDAY, PAUL MCCARTNEY!

If you are Paul McCartney, and if it is still June 18, 2011, please see this happy birthday wish from me (if you are not Paul McCartney, or you are but it is no longer 6/18/11, this is not for you):

<http://www.archive.org/details/BirthdayWishes6.18.11>

AMNESIA LAND

My newest writing, entitled "Amnesia Land," is posted for one and all at my posting site of preference, Archive.Org:

<http://www.archive.org/details/AmnesiaLand>

It is meant to be read as a totally incomplete assessment of the human race's

tendency to sever its own connections to that which bridges it to something or another, who can remember.


HI EVERYONE

This section is for those who just enjoy a simple sentiment, "Hi Everyone". And I read somewhere that saying this sometimes leads to fame and fortune. Not that I actually seek fame and fortune per se, though perhaps fortune would be nice. To someone like me, fame would ultimately be quite the downside to the "fame and fortune" combo, although on Paul McCartney's birthday it all somehow sounds like a nice, reasonable arrangement!

HEY AL QAEDA AND THE TALIBAN, FREE ICE CREAM OFFER

My idea here is to seize the moment and make an appeal to any al Qaeda and/or Taliban readers I might have (please take the trouble to see my blogs regarding the 1993 World Trade Center Bombing, the Times Square So-Called Attempted Bombing, etc., etc.) to lay down their arms or whatever they're using. There may never be a more perfect fork in the road from which to take a path of peace. And I'm sure with my connections you can each get a free ice cream cone for every weapon you turn in! Hmmm, perhaps this is something you should do even if a free ice cream cone *isn't* involved - oh, but I mean, it will, an ice cream cone will definitely be involved, I never meant to suggest this free ice cream cone offer was being retracted!

[*Please Note* - This section may or may not be followed-up on at some time in the future, specifically, a possible general appeal to the public at large for contributions of ice cream and/or cones, depending on what results from this free ice cream cones offer, which has never been tried before.]

Posted by [Steinhoff](#) at 1:31 AM 0 comments [Links to this post](#) 
Labels: [Amnesia](#), [bin Laden](#), [Paul McCartney](#)

Sunday, May 29, 2011

Is Connecting The Dots Like Nap Time?

If You Just Let Me Survive This Black-Out, Oh Lord, I Promise To Never Again Shout Profanities At My Dishwasher

Having just experienced a harrowing two-hour black-out, it has come to me that the unexpected can occur at any time, even unexpectedly. It is true the black-out occurred before it got dark outside, but an intelligent mind instantly sees numerous possible scenarios, in fact, this is precisely the sort of thing for which we intelligent people have been known to receive criticism. Yet can we really close our eyes to the possibility that the lights would never come back on again, ever? That for the rest of our lives the people living in my apartment building might be cursed to live without electricity? What a nightmare - but the lights have returned, and I see now, it's time to get my affairs in order before it's too late. I've even started up a brand new pot of Marley Coffee

(unbelievable coffee) - should the black-out be planning a return visit with us, at least I can get in a pot of coffee between crises.

One Person's Secret Word Is Another Person's Magic Word

So here's the thing I should pass along ASAP so as to avoid any risk of a particular possible secret dying with me: I may have had a hand in Paul Reubens adopting the name of one of his characters, Pee Wee Herman, as his official showbiz identity (I refer to his official showbiz identity prior to that incident when he, well, apparently, had his hand in something):

1. **Paul Reubens, Tim Burton and myself** all attended CalArts at the same time during the '70s, and knew many of the same people there. For a while I was friendly with a girl at CalArts who later worked for **Tim Burton** on "Beetlejuice", and who was hanging around at CalArts with **Paul Reubens** at one point. It is a matter of record that **Paul Reubens'** big movie, "Pee Wee's Big Adventure," was directed by **Tim Burton**, though I was surprised when Burton stated in an interview that they first met when that movie was being put together, which would put it at a point in time after they attended CalArts. And no mention was made by Burton that they had even both attended the same school.

2. A few years after graduation, in 1980, I sent to a (different) former friend, who was also a friend of **Paul Reubens'**, my short story, "Sigmund Freud's Favorite Patient" (a key part to be excerpted momentarily). This former friend was later an influence on Burton's "Nightmare Before Christmas" (as was I). His influence was the part when they're all hunting for the mayor, Jack, by shouting his name over and over. Back at CalArts in the '70s, this person had enjoyed poking fun at the friends of someone we knew named Jack, mimicking them by calling Jack over and over. The similarity to fellow CalArts alum Burton's film's characters and their manner of shouting "Jack! Jaaa-aaack!" would be unmistakable to you if you had been there.

3. In 1982, **Paul Reubens**, who had not yet made Pee Wee Herman his official showbiz identity, was in a scene in a movie, "Pandemonium," with Tom Smothers, which I will be excerpting momentarily in a videoclip. This scene has something very much in common with the one I will momentarily be excerpting from my Freud short story.

4. In 1987 I copyrighted my Freud story with the U.S. Library of Congress, as part of a self-printed collection of my stories, "Inventing Air". I had previously self-printed it in 1982 as a story in my semi-novel, "The Coin That Came In Second" ("Coin" later to become a section within "Inventing Air"), and prior to that, in January 1981, I self-printed the story (slightly different draft) in "Mysteries of the Cosmic Boot." [I posted "The Coin That Came In Second" at Archive.Org in June 2007.](#)

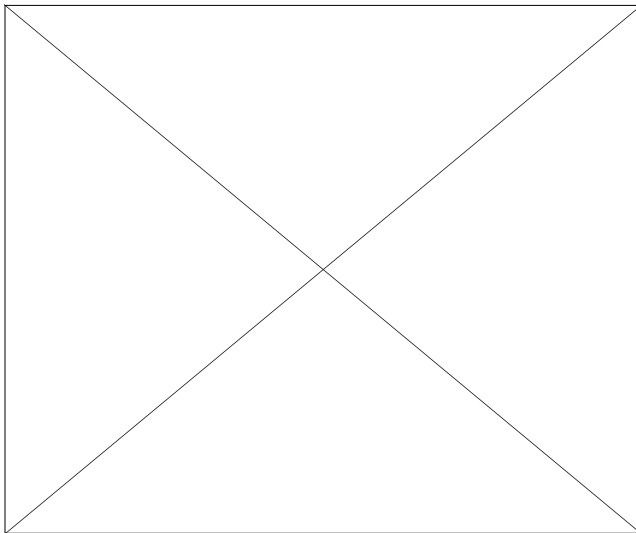
5. In 1999 Angelina Jolie and Winona Ryder were in a movie entitled, "Girl Interrupted." This movie title was quite similar to the title of another story from my "Coin That Came In Second" (only 10 pages away from the Freud short story): "Man Without Interruption". One of Winona Ryder's earliest starring roles in a movie was in **Tim Burton's** "Beetlejuice".

6. The name most frequently associated with Johnny Depp, throughout the world, is: **Tim Burton**. This is because Depp has worked with Burton in so many of Burton's movies.

7. In 2010, Angelina Jolie and Johnny Depp were in a scene in the movie, "The Tourist," that has something very much in common with the previously referred-to scenes in my Freud short story and in the Paul Reubens movie. To be excerpted in a videoclip momentarily.

8. In general, I have often been an influence (occasionally a significant influence) on the work of **Tim Burton**, and have also found myself to be an influence on the work of Johnny Depp, with my Depp influence not being limited to Burton films.

9. Videoclip, including the aforementioned scene from "The Tourist" and the aforementioned scene from "Pandemonium":





10. The aforementioned scene from my short story, "Sigmund Freud's Favorite Patient":



"I see, said Sigmund. "I see, I see... your name's wrong."

"It is not! My parents gave me that!"

"Of course, but what I mean is, well, let me put it plainly. You must change your name. Change it at once, I tell you!" said Sigmund.

Egbert slowly unclenched his fists. "How about if I change it to, oh, what do you say to Jimmy Mocassin?"

11. Though one may often enough come upon scenes where people decide to change their name, one would have far more difficulty locating scenes that share the more specific similarity to which I refer. For in these three instances, the humor derives from the idea that the subject should be so over-willing to suddenly make a change to his name, simply because it should be the just-stated wish of the person they are with. And I would further be making the point that it should be looked upon as significant that these three remarkably similar instances should directly regard Reubens, Depp and myself.

Posted by [Steinhoff](#) at 6:43 PM 2 comments [Links to this post](#)  
Labels: [Johnny Depp](#), [Paul Reubens](#), [Tim Burton](#)

Sunday, May 15, 2011

[YOU KNOW MY NAME](#)

UP UP AND

There are a number of things I've blogged in the past regarding the TV show, "Smallville", of which I've been a big fan, and a big secret influence as well, in addition to being someone who is quite glad they didn't need to kill Superman off in the final episode. Not being a film critic, I will not go into further detail

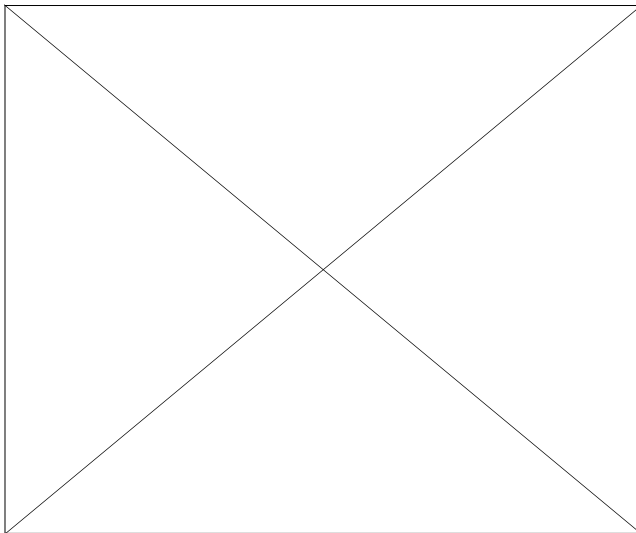
on the many other things in the series finale which I also found to be great.

So that my first blog article following their series finale is totally up, or upbeat, or coasting along, or bouncing around, or not a downer, or to be specific, to avoid touching on everything under the sun, I have considerably narrowed things down here (with the possible exception of my including these "Up Up And" paragraphs).

AND AWAY

Let me begin, with regard to the series finale of "Smallville" the day before yesterday (Friday, 5.13.11), that I have been saying right along that Clark Kent is really Superman, yet could not get one person to believe me. I will not blame this failure to get across so basic a point on the company I keep, but will instead in the future work harder to become more articulate in expressing how I come to my conclusions.

The following videoclip contains parts of two scenes from the "Smallville" series finale, and are presented with my prerequisite (or postrequisite, or no requisite, what do I care) that it be seen in relation to the previous time I discussed "Smallville", which was my 4.23.11 blog article ("If You Look Closely You Can See The Sun", in the section entitled, "When Last Blurry", the 4-15-11 Smallville related videoclip there being the more relevant here). The particular thing to bear in mind today is that [my "Uncle's Dream" video](#) (at archive.org), which I am contending is connected with this series finale, was shot at The **Beresford** in New York City (to be elaborated on following this videoclip):





Both the "Smallville" episode clip and the "Uncle's Dream" clip regard parent/child situations, most particularly extreme situations, where one feels the parent to be well beyond their boundaries in the affect they have on the life of their offspring. In "Smallville", Lionel Luthor wishes to take the heart of his daughter Tess, to implant it into a composite clone of Lex Luthor, Lex being in need of a heart. In "Uncle's Dream", slightly less serious but serious just the same, the mother is pushing with all her might to manipulate into being a marriage between her young daughter and a wealthy elderly man.

Regarding my above statement that my "Uncle's Dream" video was shot at The **Beresford**:

- In my October 18, 2009 blog article I state that famous director Sidney Lumet bought the apartment in which I shot this video.
- This link to a October 4, 2008 New York Times article reprint shows that Sidney Lumet resided in The **Beresford**: www.carolelevy.com/pdfs/NYT-glennclose.pdf

Sometimes I Wish I Could Just Fly To The Hamptons

Not everyone will recall a news story from January 2004 about Ray Davies of The Kinks being stabbed while standing up to a mugger. It being that I have been a significant influence on The Kinks (late '80s and early '90s), and it being that just two weeks prior in December 2003 I had been describing running away from a mugger one New Year's Eve despite the threat of death (an incident I had scarcely ever described in the decade or so since it happened), and it being that insidious creeps often find a way to make front-page type news in a way strangely apropos to what I might say (but in a convoluted/demented/twisted way, it being that I am secretly super-important in relation to Spielberg and McCartney and many others and therefore attract

some of the worst people to focus in on me as a person of interest), and for other reasons, I concluded at the time that, somehow, one thing had led to the other here.

I bring it up now because, years after this conclusion, a new reason has become part of this. As I once described in a blog article, the words "**Drift Away**" had been used as an important part of the refrain on different songs on two Kinks albums in a row, and that, for a very specific set of reasons, I had concluded that this occurred because of me. In fact, I had discovered the first usage even before it was distinguished by becoming a carry-over to their next album. So recently I was reviewing in my mind where I was at the time I was describing standing up to a mugger - I was working temporarily in the office of the business managers of Andy Griffith, Bob Newhart, Brian Seltzer, Dan Hicks, and many others. Among the things of which I was particularly aware in being there (I was there two weeks while one of the secretaries in this two-secretary office was on vacation), one was that, two years previous to being there, I had given my brother-in-law the latest Dan Hicks CD (at the time) as a holiday gift ("Beatin' The Heat").

So the thing about all this that just recently crossed my mind is that one of the songs on that same Dan Hicks CD is entitled, "**Driftin**".

And finally, so that I might continue to avoid touching on everything under the sun, I will not go into at this time how:

- Andy Griffith's "Matlock" would make occasional inside references to me/my material
- The legendary series finale of "Newhart" made inside reference to my "Uncle's Dream" video (including direct mention in that "Newhart" episode to the Marlon Brando movie, "The Ugly American", wherein the star of my "Uncle's Dream" video, Sandra Church, played Brando's wife)

Posted by [Steinhoff](#) at 5:07 PM 0 comments [Links to this post](#) 
Labels: [Ray Davies](#), [Smallville](#), [The Kinks](#)

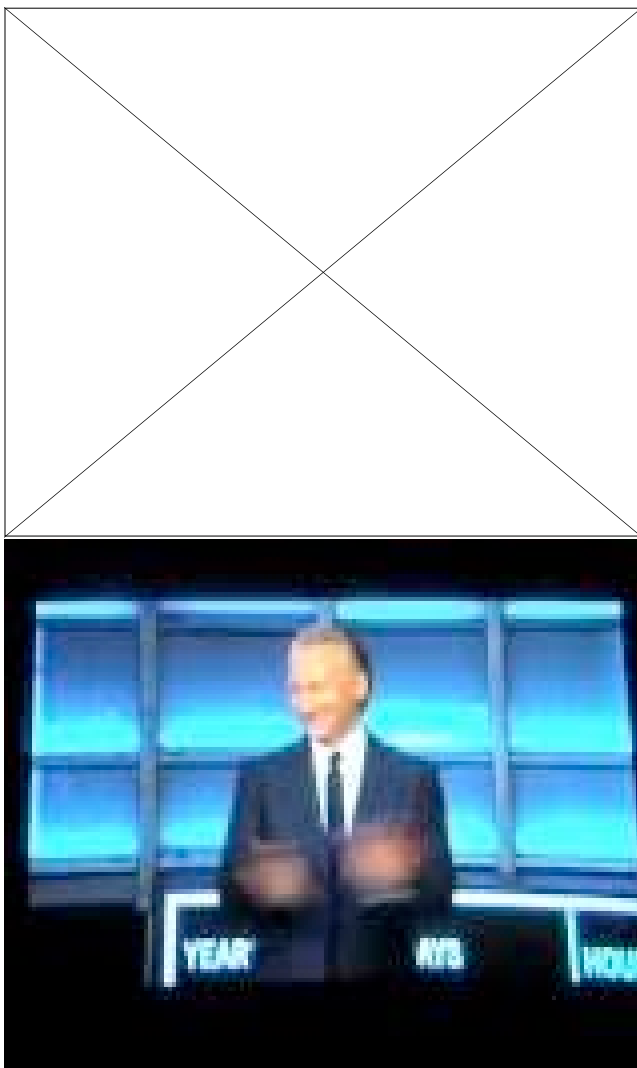
Sunday, May 8, 2011

[I'll Always Hold That Image Close To My Heart And In Storage Locker #87](#)

On Wednesday, [May 4th](#), I posted at Archive.Org, "[If Paintings Of Dead Evil People Could Talk](#)". I also blogged about it. So far, I have only been able to discern that people connected with Bill Maher and also SNL have read it, so I have to feel neglected. It's only half a page, shouldn't take more than an hour or two. Here, I'll give you another link to it (I really want you to read it!):

<http://www.archive.org/details/IfPaintingsOfDeadEvilPeopleCouldTalk>

On the brief (half-page) occupied by this comedy idea of mine, aimed for the [May 7th](#) Saturday Night Live (which over the years has usually incorporated pieces contained in my contributions for that week's show, as I have referred to in many previous posts accompanied by what I regard as evidence), I use as a major point of crystallization the idea of Osama bin Laden's catch phrase, "Death to America," reduced, so that the last thing coming from him would be "**Death To**". In this [May 6th](#) videoclip, Bill Maher (whom I have previously blogged as occasionally making references to my material, accompanied by what I regard as evidence of same), in his very first monologue following Osama bin Laden's death, chooses this as the note upon which to end this opening monologue:

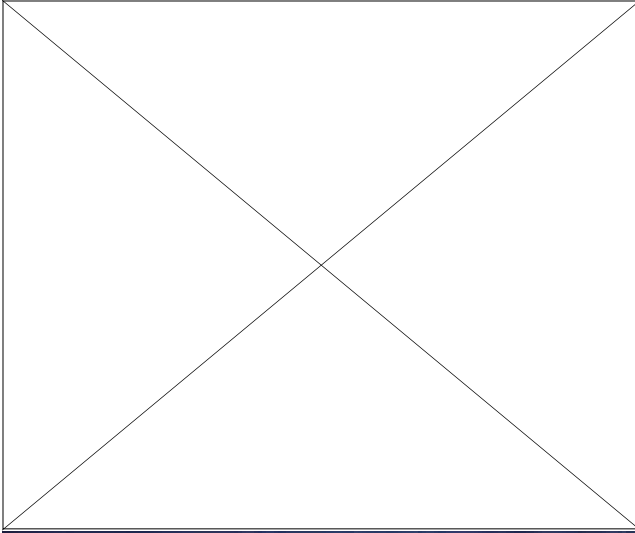


One of the things I wished to evoke with my [May 4th](#) Osama bin Laden comedy sketch was an image for "America's rear-view mirror," or, well, hmm, an image for "the collective psyche of all humanity," or something along those lines.

Which, I don't know, I guess I just always like to keep a connection with that greater totality in mind somehow - and on Saturday Night Live [May 7th](#) I believe I may have gotten another one through onto the big board (I am totally outside of my vernacular, I hope I just said what I think I said, and presume forgiveness if not, afterall, what's the worst thing I might have accidentally said?).

Specifically, in my above-referenced [May 4th](#) comedy sketch (on one of its levels), I summoned (or "used", depending on how seriously you feel like taking this kind of thing) the graphic image of Osama bin Laden's corpse being in the center of a room, though any potential seriousness to such an idea is pretty much diluted by the very much less intense political chitter-chatter among a social crowd collected together in the same room, who inevitably react to the idea of the Osama bin Laden corpse in their own idiosyncratic, occasionally silly way.

If that description can be fairly regarded as among the several ways to properly characterize my [May 4th](#) comedy sketch posting, then it would seem that on [May 7th](#) Saturday Night Live once again found a way to include in a comedy sketch my material designated for that night's show:



Posted by [Steinhoff](#) at 2:08 PM 0 comments [Links to this post](#)  
Labels: [Osama bin Laden](#), [Real Time With Bill Maher](#), [Saturday Night Live](#)

Wednesday, May 4, 2011

[If Paintings Of Dead Evil People Could Talk](#)

In my first blog of the post-bin Laden world, I thought I would keep things simple and appropriate (to some anyway, no doubt):

Starting Up A Brand New Car

First, I thought I would again bring up, mainly for the benefit of those who have already bothered to check my evidence that I'm amazingly consistently right about amazing creative things by others having begun with something from me or have been seriously influenced by me/my creative work (and so they would do well to believe in this one as well perhaps perhaps perhaps, though the real evidence in this instance, such as a song I created and recorded that was copyrighted by me with the Library of Congress, has to be regarded by the average idiot as less verifiable evidence than desired, it being that the



material copyrighted at the Library of Congress is comparatively inaccessible), the fact that I created something that resulted in Sting's "Starting Up A Brand New Day".

My version of things regarding the origin of that song, a song which was used as a sort of anthem of the new millennium (including being played in the background during a major network's coverage of the moment the new millennium began in Times Square) can be found by going to Archive.Org and looking at my ["The Illustrated Story Of Sting's Brand New Day"](#). Some of the direct links contained therein may have changed since it was first posted, but they should still work enough to achieve the main purpose if you do an extra obvious search or two.

If Paintings Of Dead Evil People Could Talk

I also have, in answer to my usual "responsibility" to come up with something for Saturday Night Live so that they can debone it of all the potent stuff that would tax the brains of grandmas but keep a few inside references from it on the next show and occasionally include something significant that I wanted used but still nothing that would really tax the brains of the little kids (or grandmas, whatever), I have a new comedy sketch idea - again, specially designed for the post-bin Laden world, a world which we all have already come to know and love.

I have just posted ["If Paintings Of Dead Evil People Could Talk"](#) at archive.org.

Posted by [Steinhoff](#) at 9:47 PM 0 comments [Links to this post](#)  
Labels: [bin Laden](#), [James Taylor](#), [Joni Mitchell](#), [SNL](#), [Sting](#)

Saturday, April 23, 2011

[I SOMETIMES FORGET A FACE](#)

IF YOU LOOK CLOSELY YOU CAN SEE THE SUN



As the current primary incarnation of the "Superman" legacy, "Smallville", has only several episodes remaining (the series finale is May 2011), I thought it possibly relevant to provide this photograph of one of the three then-future heads of Marvel Entertainment. For those who don't see a connection, Marvel Comics and DC Comics ("Superman" Comics) were at least at one time arch rivals ala Pepsi vs. Coke, each with their own universe of superheroes.

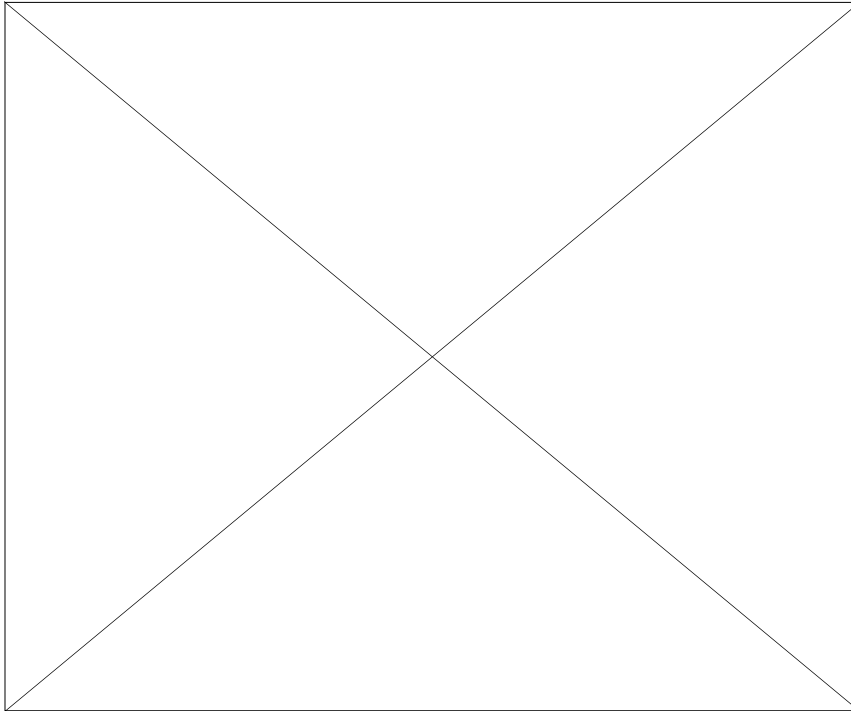
I took this photograph in the summer of 1968 or 1969 at Camp Timberlake in Vermont. I also knew this then-future Marvel head from homeroom while attending Valley Road Junior High School in Princeton, New Jersey. It was only a handful (four one year, five the other) of us little Princetonians who also went to the same Vermont summer camp together.

WHEN LAST BLURRY

As "Smallville" comes to the end (as mentioned above), I am pleased to report new observations that they are again referencing my material. I have on many previous occasions presented my observations when "Smallville" has done this, accompanying these observations with explanations, as well as the bases in fact showing how these are not simply to be regarded as my own crazy little observations where you would have to take my word for it. I have also conjectured as to how this might at least initially have come about (could the missing "link" be Sean Daniel?, etc.). Because these types of things are part of other types of things, and so on, and that's if you have a moment or two or three.

On the 4.15.11 episode of "Smallville", I noticed a parent/child moment that could be seen as a reference to a parent/child moment in one of my three main videos, ["Steinhoff's Dostoyevsky's 'Uncle's Dream'"](#) (1990; 1992; posted at archive.org Nov. 2008):

4-15-11 Smallville; 1992 Steinhoff

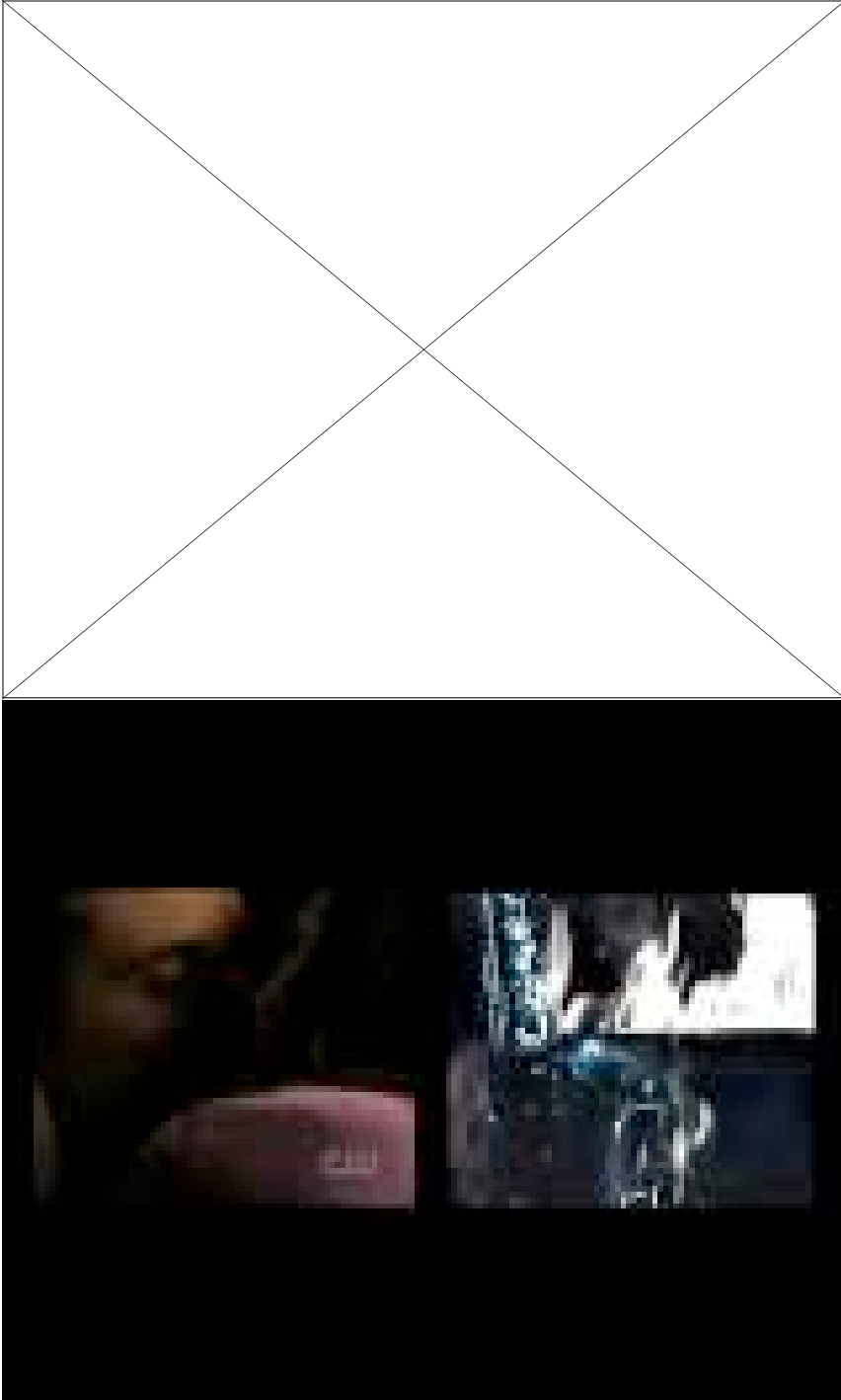




Due to it generally being a common enough type of moment in films, I didn't think there was enough to bring up this connection, until the following week's episode (4.22.11), in which there is again something that brings the same "Uncle's Dream" video of mine to my mind, this having become the customary tip-off that the previous observation had significance.

In the larger context of "Smallville" having on previous occasions often done things in relation to my material, which I believe I have previously been able to demonstrate, I conclude that the very last image of the 4.22.11 episode before the end credits goes back to my **Dostoyevsky** (this is not the first time I have observed them referencing this video of mine):

4-22-11 Smallville; 1992 Steinhoff



The other thing I noticed about the 4.22.11 "Smallville" episode was their featuring something that one can easily see as a **Kafka** reference (not just Kafka-esque): A timid young man who suddenly finds himself trapped inside the body of a beetle (this is an easy one; they only give you \$10 for answering this question correctly on a TV game show). Kafka and Dostoyevsky are, by no stretch, both members of a small, exclusive group - legendary authors of all time - and therefore are names to associate together.

BACK TO A REALITY

I just saw the Jack Black version of "Gulliver's Travels" (not as good as the Jonathan Swift book, though few things are), and as I half-expected, found there to be inside-references regarding me/my material. I have *previously* referred to Jack Black making inside-references to an AFI film set incident in 1975 in which I was knocked down by an electric shock (then future producer Stuart Cornfeld having been the first person to come up to see what had happened to me, Stuart Cornfeld being someone who has often worked with Jack Black). And so, how could I be surprised when I saw in "Gulliver's Travels" Jack Black being knocked to the ground by an electric shock? I also saw tons of stuff in this movie that could be related to one of my three main videos, "[Mall Man](#)" (1993; posted at archive.org Sept. 2005), in that both have someone who works in the mailroom lying about who he is to get ahead, then at some point suddenly taking on a special identity/special powers.

Posted by [Steinhoff](#) at 4:07 PM 0 comments [Links to this post](#) 
Labels: [Jack Black](#), [Marvel](#), [Smallville](#)

Sunday, April 10, 2011

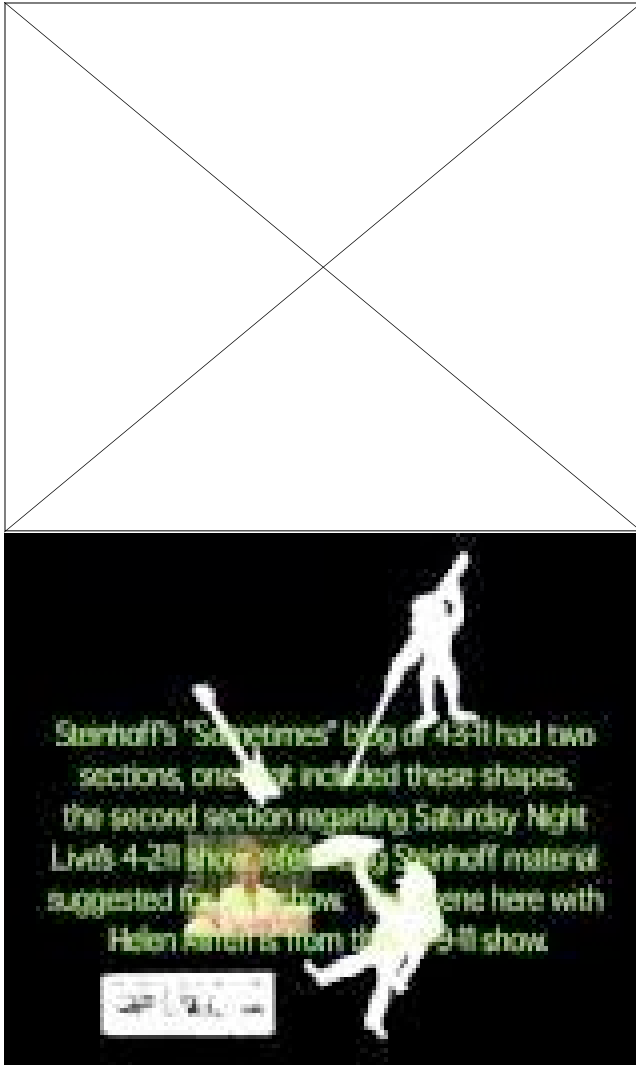
Could You Not Point That Guitar At Me

I Prefer Her Umbrella Movie

Okay, this posting will be what I regard as a rush job. "Saturday Night Live" (4.9.11) was very influenced by me, apparent to those who connect the dots at least, and I mustn't leave SNL wondering whether I caught it, I must confirm. There were also a few other things on last night's SNL I am less certain about, very small fragments that may have been intended to be part of something or another, things that years of scrutiny may someday unravel (I won't be scrutinizing them just now, however, maybe later, if they should feed into the larger continuum that humanity needs addressed for the survival of the species, as that really gets me motivated!).

The thing I will be focusing on here from last night's SNL is somewhat ripe with opportunities to address issues concerning world peace, and certainly this kind of usage entitles me to enough of a seat at the table (like maybe a little part of a seat, or more) to seize the moment and wield everything I can grab towards the betterment of mankind and all that. But as I said, this will be what I regard as a rush job, therefore, I'll just skip it, for now anyway. Nevertheless, you know you're always in my thoughts, mankind. Or humanity, I never know what to call you.

This videoclip foolishly portends to be self-explanatory in terms of giving you what you need to connect the dots and see proof of my influence:



You may also want to factor in that it was a March 2011 episode of "The Regular Show" (this requires you go back to my previous blog) that prompted me to bring this image of mine to the fore in my previous blog.

Don't Tell Anyone, But Jimmy Olsen Is Really Superman

And now we come to a videoclip that incorporates a moment from the pilot for "Smallville" from way back when, and my "Gosk 2" video, from 1998. This videoclip offers nothing in and of itself - the lines spoken here, though common to each, are not unique, we see them now and again. In fact, it was once a gag for there to be someone engaged for a while in a whispering conversation to eventually say, "Why are we whispering?" Yet I consider this videoclip possibly significant, if seen in light of evidence I believe I have previously offered regarding other "Smallville" episodes and my influence.



Excalibur Marks The Spot

I went to see the new version of the movie, "Arthur" (they have once again opted against making it about that king who had a magician named Merlin and all that). I have previously written that I believe my film idea, "Two Hours In The Life Of George Washington" (at Archive.Org) influenced the first "Arthur". And now once again I am finding a few things in the new "Arthur" that may show the influence of the same part of "Two Hours" (to avoid a spoiler, I will say for now, that I believe I give the movie a "stable" feeling, which, by the way, tells you nothing, absolutely nothing, because that is how sealed my lips are).

And now to explain what I mean more fully:

- In my "Two Hours" idea, the part that I believe influenced the first "Arthur", the special names the character has for his horses is of particular significance.

- In the new "Arthur", he states that he does not even know the name of the horse, and suggests several possibilities.
- In the part of "Two Hours" that I believe influenced the first "Arthur", there is a **haunting suggestion of Abraham Lincoln** (one of Washington's horses is named Lincoln).
- In the new "Arthur", his most frequently worn clothes are the genuine articles Abraham Lincoln once wore at his inauguration, thus serving as a **haunting suggestion of Abraham Lincoln**.

Posted by [Steinhoff](#) at 9:34 PM 1 comments [Links to this post](#)  
Labels: [Arthur](#), [Lincoln](#)

Sunday, April 3, 2011

King's Knight To A Square Not On The Chessboard (It's An Odd Little Knight)

Cain, Pete Townsend and Abel



Image on Left:
from 3/28/11 "The Regular Show"

Image on Right:
"The Electric Guitar Before The
Discovery of Electricity" 7/27/92
from my self-published book (copyright 1993),
"Go Eyes, Go!" (posted at Archive.Org)

Before I begin speaking on the subject of this image, I want to state in the most unequivocal terms that I am a huge fan of "The Regular Show," and if it should someday prove to be the case that I have influenced that show in any way, I feel honored, privileged, and not mad.

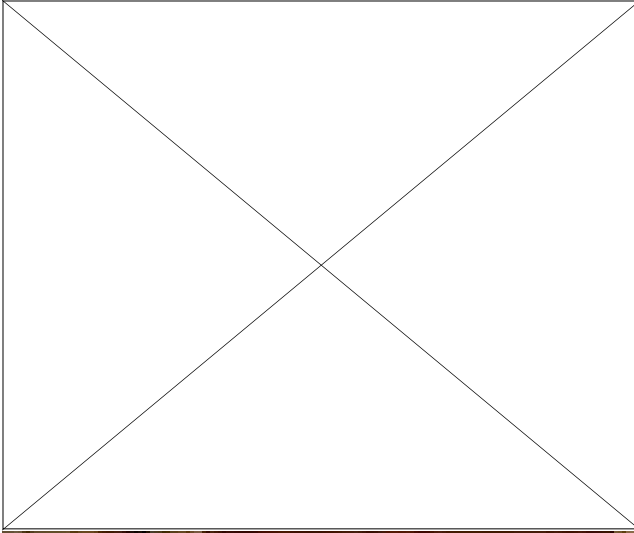
I recently indicated on Facebook that "The Regular Show" is among my favorite TV shows. At that same moment of indicating this there, I was *already* half-aware, based on my past experiences as a secret super influence on the most important, etc., etc., that this could reach "The Regular Show", resulting in my



influencing them. So I think I may possibly have influenced them in this instance, though of course it is not the sort of image that could only come from one person, and would not have bothered mentioning it if that was the whole reason behind my thinking this could reflect my influence.

To Continue

I've tried to make this videoclip 38% self-explanatory, accompanied by a separate, additional explanation here designed to fill in the other 62%. Initially I only wanted it to be 25% self-explanatory, and then fill in 75% of the explanation in print. However, though a separate, additional explanation is essential in order to appreciate this teeny-tiny, itsy-bitsy, scarcely real clue that I'm pointing at in the videoclip (so that you can see how they're still keeping a chair warm for me up there at the top), yet it gets more and more tedious to follow it all so people are only gonna watch the videoclip (if that) and think they're done (right, sure you'd be done). So here I will just suggest that you may possibly maybe also want to look up my blogs where I discuss (accompanied by evidence when available, if you're up for connecting dots) that:

- A conversation I once had with someone led to the premise of Tom Hanks' weekly TV sitcom, which was his first really big breakthrough
- I am a significant influence on Steven Spielberg, who is often associated with Tom Hanks
- With few exceptions over the past decade or so, I have been able to identify where Saturday Night Live has incorporated fragments from what I forwarded in (through "intermediaries") into the very next show, or the show after that. My influence prior to the past decade was significant as well.



Posted by [Steinhoff](#) at 8:58 PM 0 comments [Links to this post](#)  
Labels: [Elton John](#), [Michael Caine](#), [Regular Show](#), [SNL](#), [Tom Hanks](#)

Tuesday, March 29, 2011

[I Saw It Coming 1.284 Miles Away](#)

Statement of Purpose Of The Third Word In Every Fourth Sentence

I've always hated the dividing up of people into groups, whether it's the continental drift (in case you don't know, that's what formed the continents, you'll have to find out about this from someone else), or figuring out who knows how to do arithmetic and who doesn't, or Munsters watchers versus Addams Family watchers (you youngsters out there may have missed that particular dividing line between all people).

However, fate has put me in a group by myself (and not just when it comes to the fact that I'm on the far left yet believe our invasion of Iraq was justified in

the same way the precaution of mandatory car insurance is justified). And this "group" (me) has come to where it must put others in groups:

1. Cannot begin to believe the stuff I go on about and never will if scrutiny of the evidence involves committing more than five minutes of your time.
2. Are torn down to your very soul regarding the question of whether or not I am secretly remarkably super-important.
3. Don't care, are just amused by the whole thing, perhaps I'm a delusional liar or perhaps I'm crazy or perhaps it's all true, whatever.
4. Total believer, and you've checked my evidence enough to avoid misrepresenting who I am when speaking to others.
5. You dispute my assertions for corrupt reasons, such as because you've been bought off, or see what power is doing and want to be obedient to it, or you can't be bothered with evidence, or you allowed yourself to be indoctrinated against me without making up your own mind, or someone hit you on the head and now you're too stupid to add two plus two but don't mind baselessly disputing things off the beaten track anyway.

The only group I will be addressing today is Group 4 (if you're in Group 2, this will only make you feel more torn over what is or isn't true). I'm almost an old man (at Denny's I even get the senior citizen discount), and don't have the strength to deal with the rest of you. I do not say everyone has to have the time to check the voluminous stuff that supports what say. I would ask that reasonable people might consider that, if my "premise" is correct about my secret super-importance, I am on a certain level going up against enormous powers as an individual, and the tactics employed to protect the reputation of a Hush Puppies Shoes, or any billion-dollar enterprise, cannot be assumed to be ethical or even legal.

Let It Shine

In my Statement of Blog Purpose (found at the beginning of each of my blog articles), I make reference to when I was sort of part of two groups, The Beatles and The Stones (though I believe a certain plane exists where The Beatles and The Stones are part of the same group, and there even exists a plane on which we all can be seen as part of this same group, except the people who wear white socks with dress shoes, I hate those people, and even if you change to brown socks it is too late I will still hate you, I just hate you, we, that is, me and my white-sock-hating group, really hate you. But perhaps I digress).

Leon Russell is going to be appearing on Saturday Night Live in a few days (April 2nd). If you read my second blog ever, August 10, 2008 ("A Few Words About My Statement Of Blog Purpose"), I refer to Leon Russell in relation to something that I believe specially concerns myself and the Stones.

In the spirit of ship christening and recognizing my responsibilities to the world as an important person (though secretly important), even when others ignore my responsibilities and what they should really be doing to assist me in the fulfillment of my responsibilities (by the way, I LOVE Hush Puppies Shoes and always have, they just feel right) instead of sitting with your hands folded while corrupt people march in and take over my situation and persecute me (contrary to the popular post-Nazi era belief that the word "persecution" has been replaced in the dictionary by "persecution complex", as if no one gets persecuted 'cause people don't do stuff like that).... where was I, oh yes, in the spirit of ship christening....

For the first time since this Rolling Stones material-generating incident I was made part of in the '60s, I made a certain inside-reference to it, contained in what I posted Thursday, March 24th. Two days later, a member of the Rolling Stones drives by me and nods when we see each other. Ron Wood. I should mention that a section of my second-to-last blog (3/14/11) was entitled, "A Bleep Is As Good As A Bloip To A Deaf Horse". See, I changed around "A Nod Is As Good As A Wink To A Blind Horse," see, which is the name of an important Faces album, see, which Ron Wood was important on.

So I have to wonder, don't I?

Don't They Warn You

Tim Burton, my fellow CalArts alumni whom I influenced so incredibly much, if that was you I saw standing by the Warner Bros. Studios gates in the downpour as I drove by on Wednesday, sorry if you were expecting a lift. As it is I have my hands full defending to outsiders that it actually does rain out here, and so am loathe to experience anything further that might be met with disbelief when described.

Posted by [Steinhoff](#) at 9:52 AM 0 comments [Links to this post](#) 
Labels: [Leon Russell](#), [Ron Wood](#)

Thursday, March 24, 2011

[Wheel Of Ortun And More](#)

Announcing WHEEL OF ORTUN

I am pleased to announce I have just recently posted a new comedy idea, based on a certain TV game show, to archive.org, (though I'm sure I've already said too much already):



<http://www.archive.org/details/WheelOfOrtun>

If You Count This One, I've Got A Million More Just Like It

And now, an incomplete case pointing somewhere or another built entirely upon outlandish statements I have previously made:

- I have previously made the outlandish statement that when [Paul McCartney](#) does a song for a movie, I am consistently able to *objectively* (now there's a lightning rod of a word for those who presume the things I report must surely come from a desire to twist and deceive) see where I/my material have been tied in with it.
- I have previously made the outlandish statement (don't worry, I'm not planning to list every outlandish statement I've ever made) that [Paul McCartney](#)'s surprise appearance on SNL about 4 or 5 years ago, where he and [Steve Martin](#) were in a sketch on the subject of poison in one's drink, resulted from my request 8 days previous, through an intermediary and for reasons I won't bore you with here, that he (P.M.) do a comedy sketch in relation to my Recipe For Fun video (YouTube).
- I have previously made the outlandish statement that the major Hollywood producer, Stuart Cornfeld, who is currently producing a movie about **rare birds** that stars [Steve Martin](#) (Martin's new album entitled "**Rare Bird Alert**" has lead vocals by [Paul McCartney](#)) and is someone whom I knew in 1975 to a degree, continues to manifest my influence in his work, as do so many in "Hollywood", as I am an amazing sort. In fact, it is my belief that when his business partner, Ben Stiller (they run Red Hour Films together), appeared at the Oscars in 2010 with blue skin and a fishing rod, that was because one of my major videos, "Gosk" (Parts 1 and 2, at [archive.org](#)) has two major characters in blue skin with fishing rods (I shall spare you a retelling of my influence on [Avatar](#) this time around, however, please feel free to look it up in previous blogs).

In conclusion, everything remains as usual for me, though outlandish-sounding for the general population when reported. As usual.

Posted by [Steinhoff](#) at 8:50 PM 0 comments [Links to this post](#)  
 Labels: [Go Fish](#), [Hands](#), [Mammals](#), [Mittens](#), [Universe](#)

Monday, March 14, 2011

[Old Garden And More](#)

Announcing OLD GARDEN

I have a new song, "[Old Garden](#)", which is a work-in-progress, and is the second version as a work-in-progress is what it is, and I'm nevertheless awfully proud no matter what nobody says:

<http://www.archive.org/details/OldGarden2work-in-progress3.12.11>


In the first part I took where I first sang the song into a cheap \$30 recorder, process it, then I return later with more words and also add electric guitar throughout, and finally, some sound editing all around. Bingo, my vegetables au gratin are done, that is, they're done enough to be a work-in-progress, at least as far as my tastes are concerned. Is this song in limbo then? I do not even

know, it may be done, in a sense anyway.

Unfortunately, the song has an earthquake reference among its few lyrics, purely coincidental, so already it's born with ten strikes against it for sounding like pandering to the tragedy of the moment. Or, I have the delightful alternative of representing myself as having come up with this half-an-hour before the Japanese earthquake, which appears to be the situation, or at the very least, I was not aware of any earthquake when I came up with it. I think there was an ad about how long some product retains its usefulness, so I had to sing about the earth outliving its usefulness, which led me to the part where the ground shakes as an example. Oh yeah, I wanna be saddled with selling the idea that I was first, ahead of the actual earthquake. Probably I'll come back to this after the dust has settled, no one is thinking about earthquakes, you know, then I'll refine the song a bit, kind of slide it over to Paul (M) and/or Eric (C), they can grab something off it, the rest will be history. Nothing new to me - just scan these here blogs. I know what's happening, baby.

A Bleep Is As Good As A Bloip To A Deaf Horse

Do you remember that movie, "After The Fox," specifically, the scene where Peter Sellers is talking to a beautiful woman while the voice of a cigar-smoking fat man seems to come out of her, because a cigar-smoking fat man is at the next table, his back turned and so disguising the fact that he is speaking with Sellers, meanwhile the beautiful woman somehow knowing exactly how to lip sync to the words of the cigar smoker even when responding to Sellers' questions? Well, anyway, that may perhaps be a partial explanation of why I think I might be in some kind of strange communication to some degree with some kind of cigar-smoking Peter Sellers or two, or, no, I think I'm Peter Sellers in this one. Once again, I shall keep further details apart from the world, and not feel a drop of guilt as you're busy anyway and it wouldn't be worth it.

Posted by [Steinhoff](#) at 6:18 PM 0 comments [Links to this post](#) 
Labels: [Clapton](#), [McCartney](#)

Sunday, March 6, 2011

[Jonathan Kent, Jor-El and Milton Berle Made Me Who I Am](#)

In my previous blog article (3.1.11) more evidence was provided of my impact on the soon-to-end TV show, "Smallville". *

*One might also look upon evidence in that direction as ipso facto simultaneously relating to a particular other matter that I occasionally bring up pertaining to Tim Burton, Iran, Times Square, other things (see my 8/28/10 blog article).

The March 4h "Smallville" contained something that may or may not be related to me. One would not say that the idea in question has never been used by anyone, far from it - in various forms, it is an old idea. However, my sense of this (have I not yet established my remarkably acute sense of things?) is that their specific usage may have been apropos of my usage. As I've detailed on

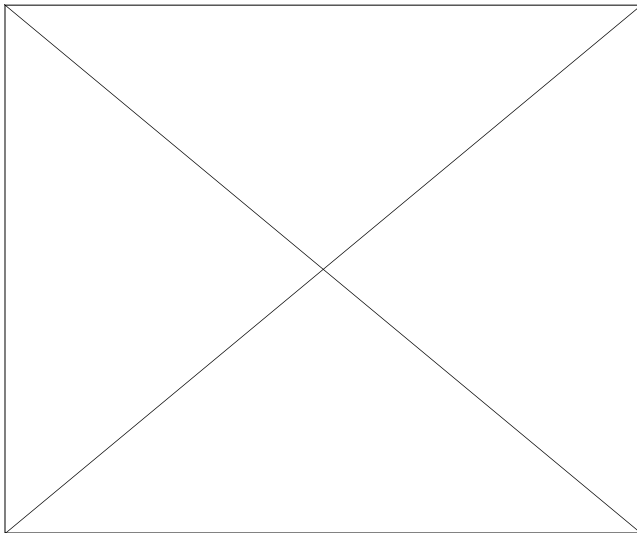
previous occasions, I believe the excellent writers of "Smallville" have previously used my ideas for season finales and many other things (which I do not feel offended by in the least, I love the show, plus, they wrote a movie for the first person who told me of the school I attended who I am not in any kind of contact with but I believe has used his influence here and there towards making people aware of me though I have nothing solid in regard to this), so this possibility would be familiar territory to me.

In my shooting script for a video that I never did shoot, "Gosk 3" (posted as a link from my website <http://www.angelfire.com/blog2/jonathandsteinhoff/page14.html>), I refer to one of the artifacts aboard the spacecraft as follows:

"#9 Unlike most of the objects with shelves and captions, the shelf for this object is located in the first room of the spaceship, where the couch and the monitors are, in some spot that wasn't shown in "Gosk-Part I" or "Gosk-Part II". Its shelf is empty, and features a caption describing its (missing) object as "Product of a Failed Attempt to Create an Earthling Grandchild of George Washington and King George of England." The greenish-blue egg-shaped rock is lying in the middle of the floor near the shelf."

This shooting script came up in my August 28, 2010 blog, while I was on a subject that also included reference to "Smallville".

And now, from the 3.4.11 episode of "Smallville":





So as you can see, in both instances, this specifically regards the creation of an entity who is **the offspring of two famous nemeses, courtesy of laboratory experimentation.**

Posted by [Steinhoff](#) at 12:42 PM 0 comments [Links to this post](#)  
Labels: [Smallville](#)

Tuesday, March 1, 2011

I Can See For Miles And, I'm Sorry, Could You Please Remove Your Hat

With A Song In My Sky

As I have indicated in a certain number of earlier blogs (going back to early 2010), the TV show, "Smallville", which in general has occasionally made inside-references regarding me/my material, has more recently (if early 2010 can be still be considered recent) been focusing more specifically on the songs I did on my "Enough To Eclipse" music CD (copyright June 2005).

I attribute this, at least in part, to the fact that Sean Daniel, the first person from whom I learned of the school I attended (CalArts), produced a movie written by the "Smallville" writers ("Mummy 3"). The person with whom he produced that movie, Jim Jacks, is a Facebook friend, so who knows, this could come from Jim and Sean, then it goes to Steven (Spielberg, an old friend of Sean's), back to "Smallville", over to Paul (McCartney - no time to explain where he fits in), then to Tim (Burton, also interconnected, but then I'd have to bring up the Iranian President), over to "Smallville", then over here. Or whatever. Read my blogs, it all makes sense probably.

And so, as "Smallville" gets ready to say goodbye (sadly.... unless it's all a trick and "Metropolis" begins next season with the same characters?), the series finale being in May, I believe their February 25, 2011 episode made yet another reference to a song on my 2005 "Enough To Eclipse" music CD. My song, **"Almost Like Saying Goodbye,"** can either be heard for **free**, by going to where it's

posted at iSound:

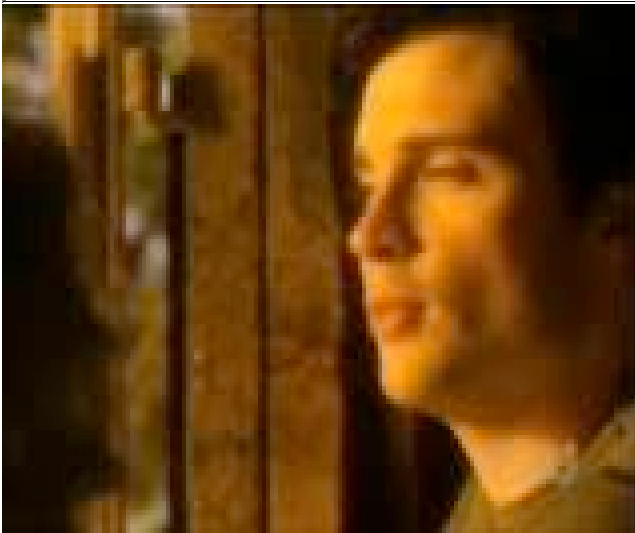
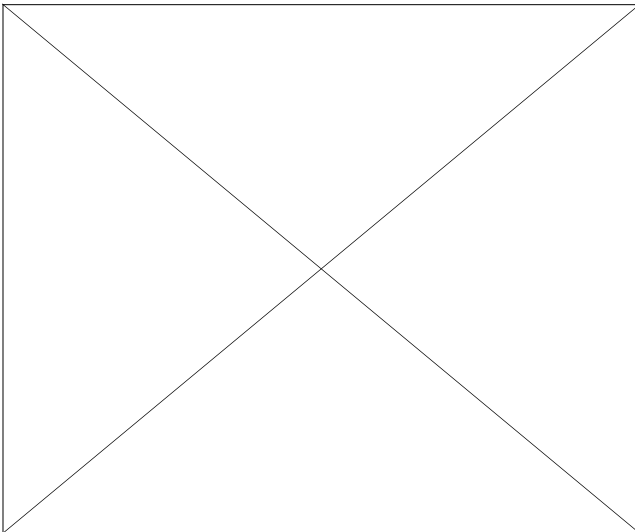
http://www.isound.com/mp3s#/jonathan_david_steinhoff

or by **paying** to hear it, by going to CD Baby:

<http://www.cdbaby.com/cd/jdsteinhoff>

I find it only fair to forewarn you, it is considered highly unfashionable to actually pay me anything for my creativity. In fact, you needn't even bother listening to it to see my point - the title is enough. Read on.

And here is the videoclip from the 2.25.11 "Smallville", which I believe is consistent with what I've been mentioning in my blogs since early 2010, that they are making inside-references in connection with things on my "Enough To Eclipse" music CD, in this case, "Almost Like Saying Goodbye":



More George Harrison Birthday Thoughts

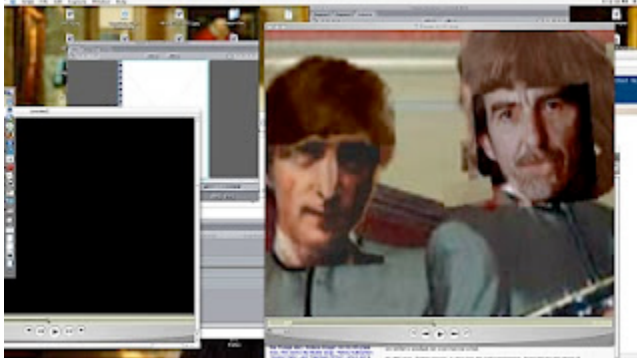
In my February 25th blog I tried to express that George Harrison, though mainly thought of in connection with Paul, Ringo and John, deserved my vote for also being thought of outside of that company. This was an obvious enough sentiment, highly unoriginal, however, I didn't feel the situation called for wild unpredictability on my part, at least, not right then and there.

And now, I would like to add that one might also think of George Harrison in the company of "The Graduate" and "Raging Bull". (credits: I got this idea from what Steven Spielberg said at the Oscars the night before last.)

Posted by [Steinhoff](#) at 9:19 PM 0 comments [Links to this post](#)  
Labels: [Smallville](#)

Friday, February 25, 2011

[Happy Birthday, Paul and Ringo!](#)



I feel obliged to my readers (I'm including those who may read this a hundred, perhaps even a thousand years from now, so we're talking about trillions of people, right?) to provide a relatively immediate response to the recent Paul McCartney news story regarding his upcoming ballet. And *not* because anyone would ever include me among the world's ballet lovers.

[A Feb. 23rd New York Times article](#) states the premise of Paul McCartney's upcoming ballet as:

"involving two worlds – the ocean kingdom.... and the earth kingdom"

In my blog's "Statement of Purpose" (at the top of each blog page) I refer to my story "Endless Voyage" (written when I was 10, in 1965) as having been.... well.... "source material" of sorts for a number of Beatles works. You laugh. I understand.



In the second blog article I ever wrote, ["A Few Words About My Statement of](#)

[Blog Purpose](#)" (August 10, 2008, which is additionally published at Archive.Org as part of Volume One of my collected blog articles), I was specific about the premise of "Endless Voyage":

"And so, dispassionately, the human race would be divided in half, and the question of what to do with all the people resolved, by sending half to live beneath the sea, to become a group of strangers to the other half of the human race."

This is not to say any of this is new. There's the ancient story of the ancient undersea world of Atlantis, which McCartney friend and "Yellow Submarine" song contributor Donovan sang about; there's Jimi Hendrix, for whom McCartney was a benefactor at a certain point to a degree, who sang at that same time about people being able to breathe underwater. I conjecture that both Hendrix and Donovan doing so could have been in alignment with the same thing, through McCartney. Far more importantly (should one be inclined to compare the importance of such things), I believe McCartney's alignment with my "Endless Voyage" story (which I didn't regard as a Beatles starting point until certain occurrences in my life, work, and in the life and work of the members of the Beatles, which I believe continue to occur to this day, to this blog article, in fact!) warrants at least a degree of consideration. Certainly I must point it out.

I plan to give more time to this (in spite of it regarding ballet), however, just now I am preoccupied with remembering today as George Harrison's birthday. Happy to remember the Beatle who in some ways is best remembered as not being John, Ringo or Paul. And is also remembered as being George.

Posted by [Steinhoff](#) at 5:27 PM 0 comments [Links to this post](#)  
Labels: [George Harrison](#), [John Lennon](#), [Paul McCartney](#), [Ringo Starr](#)

Sunday, February 20, 2011

[All The News That's Fit To Make You Think I'm Nuts](#)



The Telephone Game

For quite some time now, I have "felt" myself to be in the sites of people involved with "Ripley's Believe It Or Not".... I'm somehow "getting" that they want me to come up with a "Believe It Or Not" dance.... they need me to express in this dance the idea, "you ain't gonna believe this unless you take all kinds of trouble to research how I'm not a liar but worthy of your having great belief in me"..... that I should go through life with many of the important things I might need to say being tinged with a feeling of, "believe it or not". Someday I hope to prove in a soundbite how this feeling has been given to me, and is not of my own device. I just *know* I can prove it all in a soundbite.

Sorry, I just need to say the kind of stuff contained in the preceding paragraph every now and then. Should you read on, you may possibly see the relevancy for this being one of those every now and then occasions.

I Shot The Walnut

So yesterday I'm on my way to the nut house again (the Somis Nut House in Somis, California, where I get my almonds and walnuts, however, my readers may recall that I prefer to provide my detractors the chance to go, "Yeah, he belongs in the nut house!" at every possible opportunity, thus, I choose my words in a way that helps set up such remarks, it's the least I can do). And I'm right at that stretch where Paul McCartney drove by for my benefit once (see my August 8, 2010 blog, "Stuck In Traffic, Not"). I believe I reported that incident as hard to believe in most respects - it meant McCartney, on whom I have been a huge influence over the years, ran to California all the way from Canada for a day or so, in relation to my email to someone. Not like the new Clapton song about running back to someone's side, rather, more like a

billionaire flying in a super-luxury version of first class so why really care about where you're flying to anyway, it's gonna be a fun time. Or so goes the theory. In fact, it was in that same blog that I expressed how I looked up on the Internet where on the globe McCartney was supposed to be, in order to help me evaluate whether I could actually have seen him then. And at some point after that I did a blog article about seeing someone who looked like another person I've been an influence on, Eric Clapton, after which I looked up his whereabouts on the Internet, at which point I learned the siting coincided with the day of Clapton's announcement of his first album in five years - as if someone knew the siting would cause me to look him up on the Internet *that one day in five years*.

One would also have to read other things I've written about Clapton, in order to more properly appreciate how I would construe this siting (and others) as having been specifically intended for me.

So there is Jerry Seinfeld driving by in his car talking on a cell phone, right in Paul McCartney's spot. Should I add in the fact that the person to whom I had sent that email that led to the August 2010 moment happens to be among those connected in a certain way with when Michael Richards of "Seinfeld" attended my school (CalArts)? Or that Seinfeld on a talk show appearance once talked and talked about introducing McCartney at an Obama thing? Another thing that should also be regarded as related: my Oct. 25, 2009 and Nov. 29, 2009 blogs, which essentially prove my major influence on the "Seinfeld" reunion on "Curb Your Enthusiasm". I've also mentioned in previous blogs how the entire last season of "Seinfeld" was seriously influenced by me as well.



What does it mean? Nothing. It's Seinfeld, it's not supposed to mean anything. The guy who played Uncle Leo on "Seinfeld" just died in Burbank, 50 miles from where I saw Seinfeld, he has a funeral to attend. That's the only sense most people need to make of this stuff.

Head of the Hats

I have often referred to my influence on "Smallville". Without going into detail, recently, shortly after a certain famous person drove by me/looked at me while she was wearing a certain hat, which I construed at the time as having been for my benefit for reasons I also won't go into, an episode of "Smallville" (Feb. 18th) featured the same type hat as serving to keep Green Arrow's identity secret. This episode in general related to Clark Kent coming up with something to wear to keep his identity secret.

I Follow You, Clapton

A recent news story went into a degree of detail regarding the great interest Kim Jong Il's son has in Eric Clapton. (This fact goes into storage until Ahmadinejad and his Steinhoff-mania can be tied in.)

Posted by [Steinhoff](#) at 9:34 AM 0 comments [Links to this post](#)  
Labels: [Clapton](#), [Iran](#), [McCartney](#), [North Korea](#), [Seinfeld](#)

Wednesday, February 2, 2011

[How To Handle A Whiter Shade Of Deeper Blue Pail](#)



This past week I believe I have *possibly* received two secret messages from Paul McCartney, and feel quite certain of one of the two. (For those who are caught a little off-guard by this kind of crazy-talk, I frequently mention in my writing how I am a secret influence on this particular Beatle, as well as on other Beatles, and Stones, and others. There, after that explanation it won't all sound like crazy-talk, right?)

As I said, I am less certain of one of the two possible secret messages than the other, and this less certain one, it would be almost impossible to describe, and would furthermore require that you accept my word for quite a bit besides.... I know, I'll leave that one *out* of the history books, and only describe the one I'm more *certain* about! (I don't know why I'm not always narrowing down your view of these things in this same precise manner.)

ONE

In my September 12, 2010 blog article (additionally self-published at Archive.Org, therefore verifiable that I didn't recently re-edit it to fit this present observation), in a comment on a subject I often remark upon (how I have been a significant influence on Paul McCartney in numerous ways over the years), I state:

"....my expectation that the movie, 'Everybody's Fine' would have contained something related to me/my material (as tends to be the case when a movie is made for which [Paul McCartney](#) contributes a song)...."

TWO

A [Feb. 1, 2011 article](#) states that Paul McCartney is working on the music for a surfing movie entitled, "[A Deeper Shade of Blue](#)".

THREE

In my August 28, 2010 blog article (additionally posted at Archive.Org) I refer to the song, "**A Whiter Shade of Pale**" as being *right there* at a moment in a video of mine (my 1998 "Gosk 2" video, also at Archive.Org, posted 2005) that has, in a recent burst of Steinhoffmania, become part of recent, separate focuses by important folk. In that same blog article I characterize this "Whiter Shade Of Pale" moment in "Gosk 2" as existing in connection with (recently in many instances) Tim Burton/Johnny Depp/"Alice In Wonderland", "Smallville", the kitchen sink, Paul McCartney, Joni Mitchell, and of course, the Iranian President (I should add that the title of that 8/28/10 blog article regarded the "Whiter Shade of Pale" moment in my video). I am leaving out many people/things also connected here, to limit it to those who suddenly at the same time were interconnecting to it (not McCartney and Michell, you see, oh, just read the 8/28/10 blog article sometime already).

From the 8/28/10 blog article:

"Vinkalert suddenly notices that the greenish-blue plastic pail he's been carrying has become purple. Shocked, he drops the pail to the ground, as the Procol Harum song, 'Whiter Shade of Pale' is heard."

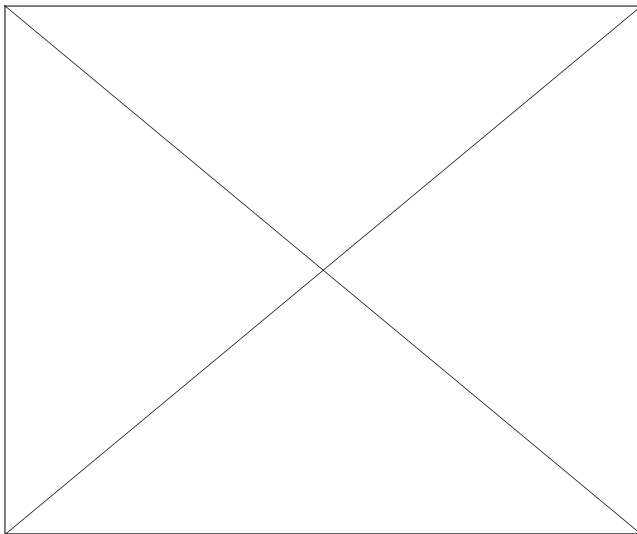
Posted by Steinhoff at 6:24 PM 0 comments [Links to this post](#)  
Labels: [Paul McCartney](#)

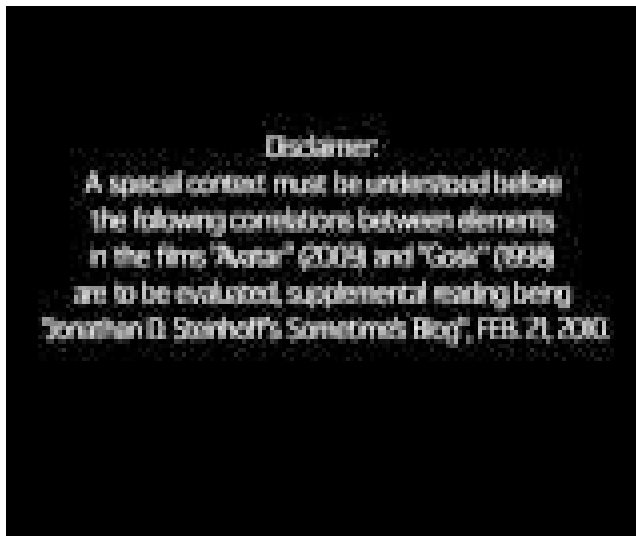
Sunday, January 30, 2011

Avatar: Not In A World Of Its Own

Cameron Is Half-Gosk

I've finally gotten around to putting together my "Cameron Is Half-Gosk" videoclips video, which is an attempt to partially describe the basis for my outlandish assertion that I influenced "Avatar". To more fully appreciate the validity of this general contention of mine, you need to also see my Feb. 21, 2010 blog article.





Half A Mind Not To Take This Case

I recently completed a story idea outline (which I posted at Archive.Org) about a private eye on some planet or another, an alien Humphrey Bogart, being hired to figure out what or who it was that caused the Earth to come to an end. It's called, ["The Gumshoe From Alpha40"](http://www.archive.org/details/TheGumshoeFromAlpha40):

<http://www.archive.org/details/TheGumshoeFromAlpha40>

Partial Credit For Cameron

And finally, I was mistaken in my previous blog about there being a new James Cameron movie opening next week, he is only the Executive Producer. The TV commercial misled me, they said the movie was from James Cameron. Though I am to blame, this should teach us ALL a valuable lesson, that research is always a good thing (including not taking TV commercials literally, which I did, and I should have known better). I only hope no one goes to see that movie on the false belief that Cameron directed it. It would not be the end of the world if they did, however.

Posted by Steinhoff at 3:09 PM 0 comments [Links to this post](#) 

Labels: [Avatar](#), [James Cameron](#)

Thursday, January 27, 2011

Never Shout Bangs In A Crowded Theatre

I have been a little quiet lately, blog-wise, so am here to yap for a bit so as to protect my reputation, in that you gotta watch them quiet ones - I'm still waiting to find out where George Harrison buried the bodies.

[Disclaimer: That part about George was intended as a joke, and though a potentially tasteless one as I am not feeling up to speed at the moment (and so I must ask that you please forgive me), as such I am not responsible should somebody respond by digging up that incredibly extensive lawn of Harrison's

English estate, I love that lawn.]

Let's see, still need to yap some more....

A recent Comment of mine to an article at HuffPost may be worth something:
http://www.huffingtonpost.com/social/JonathanDS2U/skepticgate-revealing-cli_b_814013_75275653.html

And a little more....

I'm thinking about making good on the promise I made in my February 21st, 2010 blog, wherein I state that it won't be until "Avatar" is accessible via TV that I can most correctly make clear the basis for seeing my influence on this movie. In order to see my point on this, it would help if you already appreciated my influence on Spielberg, Tony and Ridley Scott, etc., in terms of your having the ability to be receptive to this extraordinary assertion on my part. You might come around to what I'm saying, if you would only just spend a billion or so hours going through my blogs and finding where evidence is presented, however, I may force myself to work around your obstinate ignorance (please ignore if you have put in the billion or so hours, I'll get around to you diligent folks later, or some other time, or, who knows, not sure I can make any promises, what with having to focus on addressing those who don't bother and so haven't the slightest idea how I can justify such outlandish statements).

February 21st, 2010 blog on "Avatar":
<http://jonathands2u.blogspot.com/2010/02/james-cameron-and-steinhoff-factor-non.html>

And now let me tell you a thing or two.....

I've previously touched on how my "secret" super-importance in relation to certain individuals' creative work has resulted in every situation I'm in being "infiltrated". I will not go into a whole lot of detail at this moment about what that can mean (this is something I've gone into before). However, there is one particular thing about which I would want to take a moment. Not only has my work environment been "infiltrated", as I have mentioned before. Not only has my Facebook environment been "infiltrated", as I've also mentioned before. Now it has been made manifest to me that a specific Facebook friend has demonstrated a link-up with people wiretapping my apartment/hearing me when I'm "alone" in my apartment. This person had previously reflected in what he wrote on Facebook (according to what I was able to figure out through logical deduction combined with experience) some kind of link-up with some incident my next-door neighbors had with the police. He posted an identical occurrence where he lived, simultaneously. Then an extremely unusual event

happened when I went to the same barber I've been going to for 15 years: I was given a TV remote and asked to switch channels while my hair was being cut. This same Facebook friend immediately posted about using a TV remote at a dentist appointment. This reconfirmed what my previous experiences of this type regarding this person had already indicated to me. And finally, something most unusual that I said in the privacy of my apartment, out loud to myself, very shortly thereafter appeared in another posting by this person. Had I not pre-anticipated from the first that something fishy was happening, because I have encountered this before, it would be one thing. But the pieces have unmistakably fallen into place. I will have to assume someone has a gun to this person's head, or someone gave this person a false pretext for making those postings (e.g., "Hey, you know what you should do? I'll give you.... a dollar if you say post on Facebook about a TV remote in a dentist's office!" "Why?" "I'm trying something, just do it!"), or blackmail, I don't know, I do not have to regard this as a bad person despite this clear link-up with people committing a serious invasion of my space. And I don't care if I'm "secretly" super-important in relation to super - billionaires, this is a serious crime against me. These people grab hold of a good number of those with whom I come in contact, they creep me out, it's been going on a very long time, and I know how to recognize more things of this nature than the inexperienced would.

yet more....

Having in previous blogs put forth evidence that the TV shows "Medium" and "Smallville" were acting in conjunction with one another in relation to my material, it is interesting to observe that one of the main stars of "Smallville" over the years, the actor who played Lionel Luther (I'll remember his name in a minute, I promise, oh right, John Glover, that's it, that's him!), had a guest spot on the third to last "Medium" (as the series has now concluded). That Glover episode did refer to my material, but only if one contextualizes cumulatively with other usages on those shows - in this instance, Glover speaks of knowing all that is going on, as in my "Mall Man" video; Glover also speaks of no longer being who he was, as in my "Mall Man" video. Again, by themselves I wouldn't draw a connection between these "Medium" moments and my work (one might even find these two statements coupled together in various people's works simply because they are thoughts consistent with the same kind of persona, just as many different stories about the persona of an overly-muscular man might each have such a character say at some point, "I don't have to answer to anyone, because no one is more powerful than me!"). The principle of logic I am using here in deducing "Mall Man" references requires weighing a larger body of evidence than I'm describing here, but I believe the evidence is all there in previous blogs, for anyone who bothers to check it.

more.....

I once blogged that I saw Jennifer Aniston with bangs (I was mentioning her in relation to something, and was not there to make reference to a celebrity citing - despite how easy it may sometimes be to confuse me with those who are about celebrity citings). I then wrote a retraction, apologizing to whoever might care (I noticed somebody's blog had picked it up as a possible clue to the new Jen) that I thought bangs was where the hair comes to a point at both cheeks (I described this better in my retraction). Now that Aniston currently has bangs on a new magazine cover, no doubt an inevitable hair style sooner or later for society's fashion plate women (which she is, part-time anyway), I immediately see someone who looks like Ariana Huffington with bangs (I've previously referred to funny business between me and HuffPost). Then Rachel Maddow with bangs (I've previously referred to funny business between me and Maddow). I also believe I saw David Arquette and Patricia Arquette, but separately, and without bangs. So the look-alike industry and the bangs industry are my stock picks of the month (except the David Arquette look-alike, because that really was David Arquette I saw; don't know about the others).

and lastly.....

My old friend from when I was a teenager in Princeton, and now Southern Cal neighbor and Facebook friend, who shall remain nameless (for a second or two), directed/edited/etc. an unbelievable independent feature, "The Watermelon," which I was fortunate enough to see as he gave me a copy. It is already on Turner Classic Movies, despite being only a couple of years old. So as not to go on forever heaping the same old praise upon it, I will limit myself to applauding / heaping praise on this filmmaker's having managed to establish the Watermelon trailer as a perfect archetype, without compromising the tremendous heart that is the core of this movie. I am a huge believer in providing our culture with solid, new archetypes, Jung and I can tell you, we need these to develop together.

I should also make mention of the fact that Brad has suggested to me that we both might want to collaborate on a fun, not-to-be-taken-seriously, little video project. I'm hoping to convince him to do a story idea I posted on Archive.Org a few months ago, about a dead, time-traveling derelict, which I think is called, "The Dead, Time-Traveling Derelict," or something like that. But whatever happens, happens. One film I *can* guarantee exists, or will exist, is the new James Cameron one opening a week from Friday. Yet another work upon which I may find myself to be an influence.

Posted by [Steinhoff](#) at 12:50 AM 0 comments [Links to this post](#)  
Labels: [Bangs](#), [Brad Mays](#), [James Cameron](#)

Friday, December 31, 2010

[Having No Direct Affect On The Fate Of Humanity Lately](#)

Just here this time to quickly jot down a few things and let the world know this is an alive-and-well blogsite. I know I don't normally leave so long an interval

between blogs, however, if one carefully reads the name of my blogsite, "Jonathan D. Steinhoff's Sometimes Blog", you would have to agree that I'm covered in such instances, right? Because *I'm* the one who gets to say how much time can be represented by the word "sometimes". Oh yeah, I had this angle figured out back when I first named this blogsite, got myself totally covered here.

A Few Quickly Jotted Down Things

Without going into any amount of detail (which would of course be well worth the hours of explanation were I to), here is a listing of the people and/or shows I have *recently*, specifically observed as doing things "because of me" (these specific observations all previously unreported by me). In each instance, my concluding the "because of me" part results from how I put things together, including putting things together in relation to my extensive, unusual, previous experiences in matters of this variety (whatever variety that is, sure wish I knew).

1. Tim Burton
2. Prince
3. "Smallville" (12.10.10 episode, re my song, "December 1980, Morning")
4. "Christmas In Madagascar"
5. Paul McCartney (12.11.10 SNL, re my "Endless Voyage" photograph)
6. Paul McCartney singling out Nat King Cole in making a general reference to music while discussing The Beatles on iTunes, this occurring immediately after I had discussed Nat King Cole's twin daughters with a friend of Cole's twins. (There is a long history of people such as Paul McCartney, Taylor Swift, Elisha Cuthbert, and many others taking things that have recently come up in my conversations with people in restaurants or where I work, and working them into things they say immediately thereafter in interviews, which, as always, is something I see as just another part of that secret, crazy, snowballing phenomenon started by John Lennon and Paul McCartney during the '60s, "[Jonathan D. Steinhoff](#) (aka Secretly The Third Beatle Making Ringo The Fifth Beatle) [Mania](#)".)
7. Conan writer tailing someone who looked like Jon Stewart while "The Daily Show" is on holiday break, within hours of that news story hitting about Conan apologizing for his writer giving him a joke that resembled a two-week old Jimmy Kimmel joke, Conan promising to fire the writer.
8. "Book of Eli" movie

I'm sure there were many efforts I missed (was that Eric Clapton driving a truck in Houston? because if so it would have regarded me in relation to "Slowhand" due to a certain set of circumstances, but if not, and then again, etc., etc., etc.). Who knows, perhaps even a few efforts regarding which those involved

would deny such a connection in their work to me/my material. How strange that would be.

Happy New Year!

Posted by [Steinhoff](#) at 12:14 PM 0 comments [Links to this post](#)  
Labels: [Happy New Year](#)

Monday, November 29, 2010

If North Korea Could Please Stay Out Of This, Thank You



Disclaimer

You are not allowed to do any kind of interconnecting between any matters relating to the Iranian president found in the following (which I describe as being in relation to my "theory" in order to lessen the possibility that I will be sent to the loony bin for taking it as fact and not just theory) and matters one may have read about regarding Iran receiving from North Korea assistance towards achieving its nuclear weapons capability ambitions (especially at this point in time when North Korea is about to blow up the world again, South Korea first perhaps, I want to stay away from all that, being shy).

Eleventh Hour Make-Believe Diplomacy

Whether you agree with a theory, disagree with a theory, feel a slightly involuntary urge to laugh in the face of someone because of their theory, or want to go out and kill cats because of a theory (whatever): if the theory results in strange predictions that nevertheless come to pass in spite of how unlikely they may seem.... well, a rational person should certainly take notice of such developments, or at least stop feeling a slightly involuntary urge to laugh in my face, that is, not laugh in the face of a person because of their theory, if such developments occur after they are predicted by a theory.

In my August 28, 2010 blog article (copyrighted Sept. 2010, when I published it at Archive.Org in the fourth volume of my blog articles there), I was particularly explicit regarding a previously-described Steinhoff lexicon situation that I contend has come to involve many in entertainment, a lexicon which is also seeing usage by Ahmadinejad, the Iranian president.

My lexicon "theory" is described by me as likely having to do with my secret super-importance in relation to the work of many, McCartney in many instances, and also the work of Spielberg (see my "Steven Spielberg and the 'Mall Man' Factor", posted at Archive.Org in Dec. 2009). That the world of politics is also in the picture to a considerable degree is ascribed in part to

Spielberg being among the WORLD's most prominent/high profile Jewish men; now factor in that Ahmadinejad is someone who publicly announced a wish that the Jewish state of Israel be blown off the map, while he meanwhile is presumed by the West to be developing nuclear weapons capability. So I'm saying I've attracted the notice of Ahmadinejad, who, in his more attention-grabbing statements, has been secretly referencing the same lexicon also referenced in much product from the entertainment industry.

The idea that people would be indulging in such a "game" together, one of this variety, would perhaps tend to seem worthy of more serious consideration, were anyone but myself presenting this awareness to you. For, by me being the one asserting this lexicon is built around things I myself have made/have been prominently involved in, it immediately and clearly makes it all incredibly unlikely-sounding and absurd-sounding, however absurd so much in life may be. As I've expressed before, it wasn't my idea for this lexicon to exist, to be brought to the table, to be so much at the center of the chessboard. Yet I recognize that the reporting or ignoring of certain developments should not be predicated so entirely on the degree of mass acceptability one expects such a report to receive. And my vantage point makes the question of reporting or not reporting one of taking responsibility.

In my August 28, 2010 blog article I describe the specific place where Ahmadinejad last left off inserting such an inside-reference. It was with regard to my 1998 "Gosk 2" video (at Archive.Org since Sept. 2005) and with relation to that video's "hat scene" and things around the "hat scene". It is therefore a matter of record that I correlated Ahmadinejad's words to something regarding that section. As to the "hat scene", we see Vinkalert pondering why things didn't work out with his high school sweetheart, Gosk, as if to say he wished they had continued together, i.e., gotten married.

And so, how could it fail to jump off the page for me when, on [November 21, 2010, Ahmadinejad](#), with what would obviously be an attention-grabbing statement, announced that he wants Iranian girls to marry at the age of sixteen?

Posted by [Steinhoff](#) at 11:26 PM 0 comments [Links to this post](#)  
Labels: [Iran](#), [North Korea](#)

Thursday, November 18, 2010

I Owe Me The World

PAID IN LAUGHTER

There have been a number of new Steinhoff references on the Saturday Night Lives this season, as always. I will not be going into these things, however.

I will instead be focusing on something I see as being in relation to the Pakistani Taliban joining everyone in Hollywood in making inside-references to things Steinhoff. *That* is what I will be prioritizing this time around! Owing to my being secretly super-important in relation to Spielberg! And McCartney! And others of note! I'm running out of exclamation marks! Read on....

PAID IN HALF-FULL

Fans of what is perhaps my craziest statement ever (that's quite a distinction, with all the crazy statements of mine there are to choose from) should be happy to learn there is something new to report in relation to this, something to perhaps chew on, perhaps scratch your head about, or even, perhaps, laugh hysterically over to think that a corrupt world should somehow inch its way into this strange a circumstance.

I refer to a connection I have repeatedly made between, among other things, the time proximity between the **May 1st, 2010 Times Square Car Bomb Incident** and my **April 29th, 2010 YouTube posting, "[Come On, French Stewart, You Owe Me!](#)"**:

<http://www.youtube.com/watch?v=KLH2Ln7GlmU>

I will begin by putting that idea into a tiny nutshell here (but know I have your promise that you will explore the subject for weeks, beginning with my June 23rd, 2010 blog, "Crazy Time"):

The primary allusion made in my April 29th YouTube posting (evidenced at that site as having been posted on that date) is to the idea of **curiosity and investigation resulting from a suspicious-looking empty vehicle parked on a busy New York City street** (my June 23rd blog extensively explains the allusion made in my YouTube video, also including verifiable evidence that this allusion was contained in the April 29th video). We all know how this very same idea provided the focus of the news story regarding the Times Square Car Bomb TWO DAYS LATER on May 1st: **curiosity and investigation resulting from a suspicious-looking empty vehicle parked on a busy New York City street**. Now, add in my secret super-importance in relation to the most prominent living Jewish man, Steven Spielberg (see my video, "Steven Spielberg and the Mall Man Factor" at Archive.Org, posted December 2009), and think of what that could possibly mean to Pakistani Taliban thinking types. There's lots more I could describe, but I don't think anyone is likely to find all this truly worth so

incredibly much of their time, unless perhaps someone finds a way to increase our lifespan to 1,000 years old, at which point devoting half your life to studying all this will still leave you 500 years for other things. 500 years! That's plenty, I say!

So the condensed version of what I'm on about here, the new thing in connection with all this, involves, I believe, none other than Mr. International Political Situation Investigator Extraordinaire, Jon Stewart (or "Jon Stewart, Daily Show Host", for short)!

In recent blogs I've provided evidence (a link) that I posted a Comment to a blog article at Huffington Post that Stewart and Colbert should do SEPARATE rallies, at a point in time when there first was talk of some kind of Colbert rally. A few days later when the two did make announcements, they hyped it all for weeks as two SEPARATE rallies.

I have often influenced these two, as I've explained from time to time, and I've even periodically included what I regard as evidence of my influence, evidence spelled out in "clues" that could be easily pieced together. Therefore, though they could have had the idea of SEPARATE rallies independently of me, I lean towards the possibility of that not being the case. I for one am additionally aware that Jon Stewart (or someone who looked enough like him for me to feel inclined to blog about it the next day) looked at me as he drove by me the day after my HuffPost Comment.

PAID IN FULL

On Tuesday, November 9th (a little more than a week after his rally, and a week after the Midterm elections), Jon Stewart on "The Daily Show" beseeched former president George W. Bush to "come on" his show. He claimed he was starting a new recurring segment, though he repeatedly bemoaned the strange name his people came up with for the segment, **"Come On Jon Stewart"**. Is it possibly fair to say my YouTube video referred to above, **"Come On, French Stewart"** is worthy of more serious scrutiny, under the circumstances? And what more can anyone ask for, in the name of all humanity, than more serious scrutiny?



I should additionally mention, however, that though I see this as a deliberate reference by "The Daily Show" to what I see as my little Pakistani Taliban-related situation, I do not presume it to mean any one person has really done the homework I'm talking about, no one has necessarily taken the trouble to see any of the emerging larger picture here. As with the Manhattan Project, many may understand some fragment of the larger project, which might give off that they see the larger project, but I see no clear sign of someone acting on a sense of the larger situation.

Posted by [Steinhoff](#) at 8:29 PM 0 comments [Links to this post](#)  
Labels: [Jon Stewart](#), [Pakistani Taliban](#)

Sunday, November 7, 2010

[How To Convert A Plastic Pail Into A Sword For Defending Against Martian Attack](#)

As I promised I would be doing back when Tim Burton's "Alice In Wonderland" was released in theatres, I have now been able to put together my Steinhoff/Burton Correlations "version" (with a little help from the video becoming accessible on Starz Channel's Early Premieres).

Basically, this is just a dispassionate explanation, perhaps so that there will be some chance of the record being set straight someday. For those who can see the context/history I'm trying to get across, I believe this shows, as I have before, my influence on my fellow CalArts alum, Tim Burton - in this case with regard to "Alice". Unfortunately, however much my little videoclip provides some bases for my conclusions, there ultimately are many other things that contributed to these conclusions as well, things too voluminous to include here.



Posted by [Steinhoff](#) at 4:54 PM 0 comments [Links to this post](#)  

Labels: [Tim Burton](#)

Saturday, November 6, 2010

[One Percent Rocket Science, Or Possibly Thirty Percent](#)

In the very first blog I wrote, August 10, 2008 (later published at Archive.Org November 2009 as part of Volume 1), I first discuss something that I believe to be recurring inside-references made by someone regarding myself, by which I mean, a certain type of thing has recurringly (though not invariably) appeared in movies produced by Stuart Cornfeld (whom I once sort of knew a very long time ago, and who produces excellent movies that sometimes appear to have been influenced by my material, in which he is not alone, not by a longshot, Spielberg, The Beatles, etc., someone behind the scenes must be making everyone be influenced by me, you should be spending all of your spare time reading about me, the most unacknowledged man who ever lived, though it might be too soon to say if there are people more unacknowledged than myself, as they wouldn't likely be known if they weren't acknowledged, nevertheless, I cannot imagine someone more unacknowledged than me):

8/10/08. Jonathan D. Steinhoff's Sometimes Blog
(regarding a recurring inside-reference in Cornfeld-produced movies)
"[...lying on the ground unconscious, opening his eyes to people/person standing over him.](#)"

Today I was fortunate enough to see Stuart Cornfeld's latest movie, "Megamind" (released yesterday).

[It is an excellent movie, but of course I'm not here to be a film critic, I'm here to jump up and down pointing at myself.]

Those who saw the end of "Megamind", essentially the final scene of the movie, involving the David Cross character, will, I expect, have to consider the potential significance in my having identified above and so long ago (my first blog, as indicated above) that such a scene (not a particularly uncommon scene, generally) might be *particularly* associated as having, when in a Stuart Cornfeld movie, inside-reference qualities. In this instance, the scene was considered special enough to belong seconds before the end.

The nature of the scene is very common, in many ways conventional, and normally one wouldn't see its recurring from one movie to the next, in and of itself, as leading to any kind of connection. One distinguishing characteristic here is that a special twist is involved, which again is not entirely uncommon, but more uncommon.

In the context of so many other inside-references and influences regarding myself that I've seen over such a long time, by so many in "entertainment" (people for whom I and so many others have so enduring and enormous a respect and appreciation), I lean towards believing this is again the case with the ending of "Megamind". It is a pleasing thought, hopefully not one that will be seen as a stretch of the mind.

Posted by [Steinhoff](#) at 7:37 PM 0 comments [Links to this post](#) 
Labels: [Megamind](#)

Monday, October 25, 2010

[Oliver Hardy Laughter](#)

Just as someone might, with relatively little difficulty, begin with nuclear energy, yet one day find himself to be in possession of a nuclear weapon, so Saturday Night Live has, by starting with the "plank of wood, a 2x4" originated by me (previous blog, 10.17.10) while discussing SNL's (very) timely inside-references to Steinhoff material, somehow found a way to beat my plowshare (well, plank) into a 2x8 (disclaimer- these dimensions are based on a visual approximation):



I believe it clearly contains stuff that can easily be interpreted as a continuation of what started in my previous (10.17.10) blog as an Ahmadinejad "discussion" with SNL. How far that reaches into this videoclip has yet to be resolved, though I see where this could all easily culminate in a three-picture deal, or another sketch, only this time all of the characters get to be sitting down on nice soft chairs.

Posted by [Steinhoff](#) at 5:28 PM 2 comments [Links to this post](#)  

Labels: [Iran](#), [SNL](#), [Soft Chairs](#)

Sunday, October 17, 2010

[Two Pair Showing](#)



A Show Of Hands

Little tiny inside-references to me/my material have been detectable here and there over the past several weeks. Most are of that nature where one would already have to be familiar with a number of facts before one could appreciate the significance of such observations, otherwise, I would seem to be making too much out of something. What a bother when recognition of the significant context requires special effort.

The Saturday Night Live one I am bothering with reveals to me, as they have before, that they see my blogs. I bothered with this inside-reference because, due to the "history" preceding it, I read it as being in the sphere of Saturday Night Live sorta kinda asking me to inject a remark or something about the Iranian President. Ahmadinejad is part of what they are inside-referencing, thus, my reaction might be expected to include such a remark. Furthermore, I see where I should believe SNL might very possibly scrutinize my reaction to their inside-reference.

There are a few things I should mention about the context of this image. It is preceded by my having mentioned in and demonstrated through numerous blogs, that "Saturday Night Live" has a long history of including things "hot off the Steinhoff press". Usually, the week in which such pieces of my ideas appear are the very same week that I specifically submitted them to SNL, through intermediaries. I do not say such ideas could never have existed prior to my incorporating them into my work. I emphasize the context created by the timing and consistency of their making such usage.

In this case, they not only had their image tie in with something in my 9/26/10 blog. What they chose to reference simultaneously intertwines with the video I have just completed - "Hatch", posted 10/15/10 at YouTube and Archive.Org. That I was working on this video was announced a few months ago in a blog. That announcement was immediately followed by an inside-reference on Colbert, as I described in a blog. "Hatch" also influenced the second episode of the new William Shatner sitcom (I am not new to influencing William Shatner,

or influencing almost anyone you can think of, for that matter). When I first wrote the comedy idea several years ago (as "Down The Hatch"), SNL also immediately included an inside-reference.

So what, if anything, do I want to say about Ahmadinejad this time around. Well, I saw him on Charlie Rose recently, and here's what comes to mind. When I was working on the movie, "Gizmo" back in 1974, I came across this old Fox Movietone news footage (from the early '30s, I believe). It showed this young man sitting on the end of a plank of wood, a 2 x 4. The cameraman was on the other end. The plank of wood was on an upper floor of a very tall New York City skyscraper, hanging over the sidewalk. So the man sitting on the plank of wood is looking at the camera, laughing nervously. Why would a person put himself in that position? His nervous laughter was our only handle on his state of mind in doing this. That guy reminds me of Ahmadinejad, who has deliberately chosen to make his world far more precarious than any sane person would. But he looks at the camera with nervous laughter, soliciting the warmth of the cameraman. Asking to be seen as a man free of conventional fear. Impressing us with his bravado. It is a primitive person's route to winning points with people. And yes, you will find people in the crowd who will totally overlook your insanity.

The Two Of Us Are Really One

As I've mentioned a few times, it was I who suggested the Colbert and Stewart rallies be two rallies:

http://www.huffingtonpost.com/social/JonathanDS/restoring-truthiness-colbert-rally-beck_n_704578_59349947.html

The day after I posted this Comment, Stewart drove by me, which I reported in a blog article the day following that.

Now they are making one rally out of it, so I suppose I ought to react. Okay, here it is: Fine with me!

Posted by [Steinhoff](#) at 10:49 AM 0 comments [Links to this post](#)  
Labels: [Ahmadinejad](#), [Colbert](#), [Daily Show](#), [SNL](#)

Friday, October 15, 2010

Hatch

My new (10/15/10) video, "Hatch", just posted at [Archive.Org](http://www.archive.org/details/Hatch) (<http://www.archive.org/details/Hatch>) and [YouTube](http://www.youtube.com/watch?v=ptDmQCsk3gk) (<http://www.youtube.com/watch?v=ptDmQCsk3gk>), experienced a proper amount of incubating immediately prior to its release.

Posted by [Steinhoff](#) at 9:35 PM 0 comments [Links to this post](#)  
Labels: [Down The Hatch](#)

Tuesday, October 5, 2010

How Does This Not Disappear

Were you to do a search through my various blogs for "Bruce Willis" (you might go to where they're collected in volumes 1-4 at Archive.Org to simplify the task), you would find this name showing up here and there, now and then. You could then go back to the actual blog articles posted at this site that you had looked up, so that you could actually see the videoclips involved. You'd have so much fun! You'll even find references to Willis appearances on Letterman!

In my past three blogs I've made mention of a trail of bread crumbs that has come to involve, among other things, the Bruce Willis movie, "The Jackal," as well as my video (posted at Archive.Org in 2008), "Bishop and Pawn Forfeit Rule." So, part of my thinking while watching Willis on Letterman Monday night was to see if there would be anything from Bruce Willis in this regard. Which has often been part of the "pattern"....

Outwardly, the big thing about Willis' Letterman appearance Monday was his hamburger hairpiece (which had been important enough for Bruce Willis and Jon Stewart to reflect on the following night during Bruce Willis' appearance on "The Daily Show"):



Okay - but that was all a trick, carefully designed to get you to train your eyes on that part of Bruce Willis. See, so that your eyes would already be there when this happened later on during that same Willis appearance on Letterman:



Because, as is already known to those who have seen my above-referenced, "Bishop and Pawn Forfeit Rule," I play Merlin in that video:



By the way, lest there seem a trail of bread crumbs amidst all this pointing towards this idea, the answer is no, I am not secretly Merlin the Magician in real life. But thank you just the same for thinking you see a trail of bread crumbs pointing in that direction.

Posted by [Steinhoff](#) at 11:46 PM 0 comments [Links to this post](#)  
Labels: [Bruce Willis](#)

Friday, October 1, 2010

[Gotta Be A Superman](#)

It's "Smallville" time again - the Superman show, for those not up on things. And if you've been following my blogs over the years, you'll know how that often means it's also time once again for me to describe how I have been incorporated into things over there - how this is something I attribute, in part at least, to the fact that [Sean Daniel's](#) "Mummy 3" was written by the "Smallville" writer/producers. Yes, I am there once again, if you know how to put a few things together, and feel like bearing with me until it all makes sense. At the VERY least, don't you have to wonder how it is that I so often have *something* to give pause, and from the exact same place as where I so *often* find something to give pause? Or.... perhaps you profess to believe it's all pulled straight out of the air?

Check This

In the final paragraph of my immediately preceding blog (Sept. 28th, "Politics for Dummies"), I observed how, for some reason I didn't particularly get, there were several shows that had recently incorporated references to [Sean Daniel](#) movies ("Animal House" and "The Jackal"). These were objective observations anyone might have made, anyone familiar with certain public knowledge:

1. The Bishop scene in "Animal House" (John Belushi smashes Stephen Bishop's guitar as he sits playing on a staircase) showed up via a scene on Leno featuring Sheryl Crow and Ed Helms (which I was bound to watch,

as I had shortly before that mentioned in my blogs some Sheryl Crow stuff in relation to me).

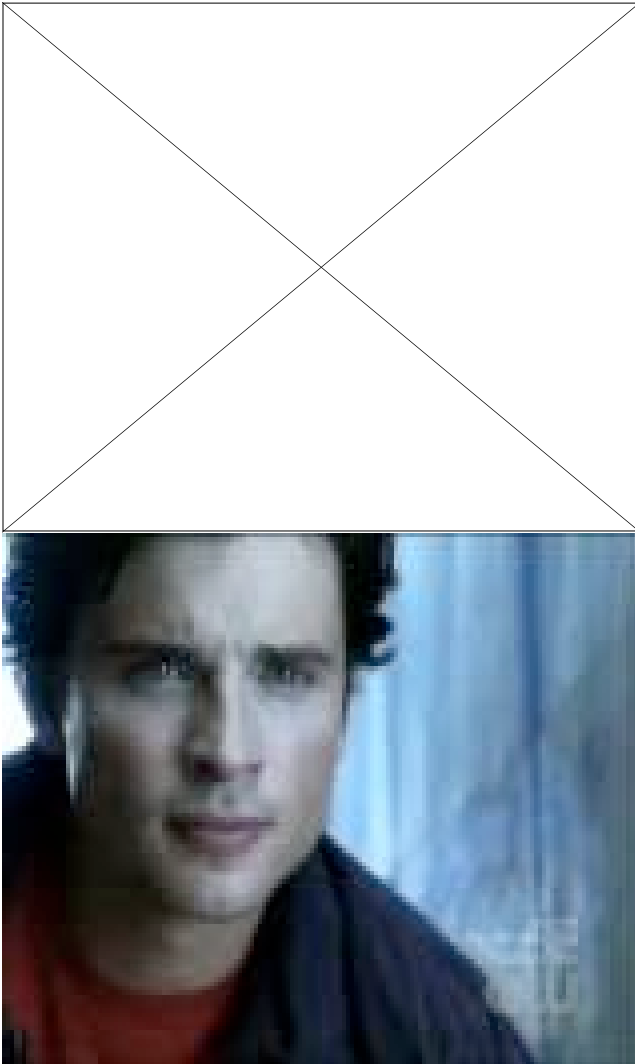
2. On Saturday Night Live's season premiere almost a week ago, a reference to the **Jack Black** scene in Sean Daniel's "**The Jackal**" (in their takeoff on the recent Stallone movie).

It had crossed my mind, regarding the Sean Daniel connection in the above-referenced Sheryl Crow bit, that, as the word "**Bishop**" had come up there (Stephen **Bishop** being in the "Animal House" scene), and then "Smallville" shortly thereafter (last week) made inside-reference to my "**Bishop** And Pawn Forfeit Rule" (see my Sept. 26th blog), there could be a connection in that for my benefit, but there wasn't enough for me to go on until tonight's "Smallville".

Before you have enough to go on, I would have to ask that you look at my August 13, 2008 blog, "A Piece of the Mask" (also at Archive.Org as part of Volume 1 of my collected blog articles, therefore a matter of record that I couldn't have written it after the date Volume 1 was published). In Item 2 of that blog article, I note special inside-reference significance to someone, in the role of rescuer, standing over a person who had just been knocked to the ground. Specifically, the blog article describes this action with regard to scenes involving **Jack Black**, including reference to the movie, "Tenacious D And The Pick Of **DESTINY**".

And so, I now give you this videoclip of moments from tonight's "Smallville," which include

- Someone, in the role of rescuer, standing over someone who had just been knocked to the ground
- A situation that brings the movie "**The Jackal**" to mind
- A discussion of **Destiny**



Also of interest is that this same DESTINY discussion scene in "Smallville" ends with the introduction of the word "superman" to "Smallville" (I end the above videoclip right before Lois Lane provides the translation for the German version of this word). Whatever you wish to attach to the appearance of "superman" here.

Posted by [Steinhoff](#) at 10:27 PM 0 comments [Links to this post](#)  
Labels: [Jack Black](#), [Jim Jacks](#), [Sean Daniel](#), [Smallville](#), [SNL](#)

Tuesday, September 28, 2010

[**Politics For Dummies**](#)

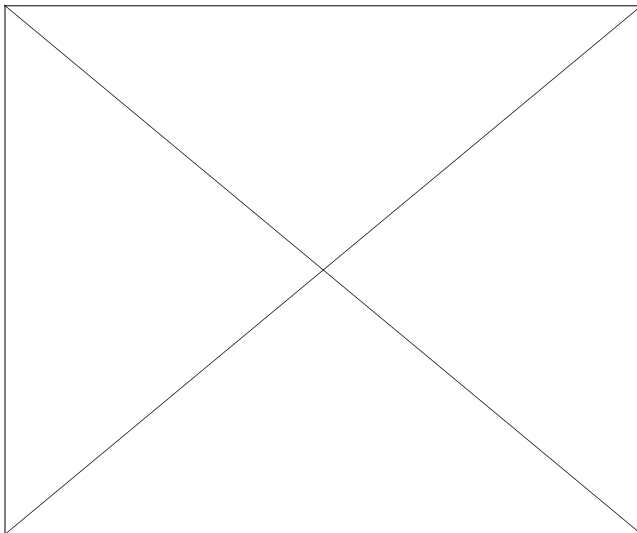
[**At Least Someone's Reading These**](#)

In my Sept. 8th blog I refer to how it was I who suggested, in a Sept. 3rd HuffPost article Comment, that Stewart and Colbert make it two separate rallies: <http://www.huffingtonpost.com/social/JonathanDS/restoring->

truthiness-colbert-rally-beck_n_704578_59349947.html

This is copyrighted proof that I made my statement prior to it becoming a part of things. I also stated in my Sept. 5th blog article that Jon Stewart and I looked at each other as we drove by each other on Sept. 4th. This also was before my statement had become anything, though based on having influenced Stewart and Colbert many times before in very big ways, it did lead me to suspect that my HuffPost Comment might be turning into something big. Stewart's look might have contained a certain suggestion of this, unless he was thinking, "Why are traffic lights green and red, Christmas colors, why must we Jews put up with this, someday I'm gonna run a traffic light, that'll show those bastards!" This is something all of us Jews think about from time to time, though few of us go through with it.

The following videoclip should be seen in the context I've just described (not the part about traffic lights, the other context):



From my 2008 video,
"Bishop and Pawn Forfeit Rule" (posted
at Archive.Org), which I referenced
in my 9-26-10 blog, as "Smallville" made
reference to it in their 9-24-10 episode.



Saturday Night's Alright For Following Tiny Little Details

I should at some point fit into a blog article how the SNL season premiere several days ago, like nearly every SNL for years and years and years, included a few things for my benefit. I know, I'll include it in this blog article.

Let's see, well for one thing, Amy Poehler's very brief revival of her Kim Jong Il. Her Kim Jong Il originally (a few years back) included referring to him as a film critic ala the Siskel/Ebert show, "At The Movies", as he said something about saving you an aisle seat. I had several days prior to that impression several years ago passed along (I would pass along an idea and they would always use fragments on the next show) the idea of Kim Jong Il being the guest host on "At The Movies" (when Ebert would always have a guest host with him). My idea showed how Kim Jong Il's taste in movies, in terms of why he appreciated the movies he liked, betrayed a strange sort of personality. Perhaps I should take this opportunity to say that I would personally love for him to review any of my videos, I was only joking about the kind of film critic he would be. (I seem to possibly be tangling with Ahmadinejad these days, and one crazy person doing stuff that could lead to nuclear bomb explosions is all I can handle at one time, thank you, would somebody else mind taking on Kim Jong Il?)

And then there was the appearance on SNL several days ago by the Governor of New York, Patterson, wherein they included their usual routine where he walks too near the camera, blocking things. This recurring bit (though previously it involved an SNL Patterson impression without the Patterson) began with something that happened in an Obama/McCain presidential debate hosted by Tom Brokaw (10.7.08), where McCain at the end walks too close to the camera, blocking things, which led to a few laughs when the moment was rerun on various shows. That real-life moment began with something I published at Archive.Org prior to the Brokaw-hosted debate (["Peek-A-Boo, ICU"](#), 9/29/08,

and also contained in my 9.28.08 blog article), a comedy idea about that very same (then upcoming) Brokaw-hosted debate. Incidentally, this was not the first time McCain did something in response to my comedy ideas - though you'll NEVER believe my version of what preceded his Palin selection. Anyway, in my Brokaw debate comedy idea, each candidate is on a video cell phone, placed on a table, facing each other. Brokaw inadvertently puts his water glass down between the two video phones, blocking Obama's view of McCain, which he complains about, while McCain defends Brokaw's right to block his view.

I believe there may have been a few other things on SNL a few days ago regarding me, but who knows. One other thing I noticed on SNL, but NOT regarding me (every now and then I actually notice things that don't regard me, which in itself is yet another fact that many have trouble believing) is that, in their parody of that recent Stallone movie, they included something that brought to mind Jack Black in Sean Daniel's "The Jackal" (I have mentioned Sean Daniel not infrequently in my blogs for reasons I have also mentioned not infrequently). This struck me particularly because when Sheryl Crow was on Leno recently, she did something at the opening of the show out of Sean Daniel's "Animal House" (Ed Helms was sitting on a staircase playing a folk guitar and she took it away and smashed it). Though Sean Daniel did not produce "Animal House", it is an important part of his history, he was the person behind it when he was a decision-maker at Universal. So what's up with all that?

Posted by [Steinhoff](#) at 9:04 PM 0 comments [Links to this post](#) 
Labels: [Jon Stewart](#), [McCain](#), [SNL](#)

Sunday, September 26, 2010

[Your Comprehension Will Never Be Tested](#)

As I promised in my previous blog article, "A Knight To Remember" (9.24.10), I will in this blog show how the Sept. 24th season premiere of "Smallville" (the final season), as has occurred **MANY** times before regarding this TV show (see references to "Smallville" in other blog articles), made substantial reference to my material (as also demonstrated in other blog articles). It may also perhaps be relevant to mention that the writers/producers of this show also wrote the movie, "Mummy 3", which was produced by Sean Daniel, the first person who told me of CalArts, the film school I attended. Also perhaps of relevance is the fact that the person who co-produced the "Mummy" movies with Sean Daniel is one of my relatively few (less than 40) Facebook friends.



Image 1

This image featuring a chess knight is the logo for "Checkmate Agency," which first appeared on "Smallville" in February 2010. Checkmate was an important part of "Smallville" episodes for the remainder of that (the previous) television season.

Image 2

This image showing a fence, field and tiny figure is the establishing shot for what is essentially the final scene of this 9/24/10 season premiere "Smallville" episode.

Image 3

This image, entitled, "A Separate Thing," is from my graphic artwork book (self-published, copyright 1993), "Go Eyes, Go!" (posted at Archive.Org in June 2007). It is also the image I've been using for several years as part of my signature box on all of my emails at my job (thousands of emails). One sees an unmistakable similarity to Images 1 and 2. It is also the only creative work of mine that makes reference to chess, other than my video, "Bishop And Pawn Forfeit Rule" (posted at Archive.Org in May 2008, from a story posted at Archive.Org in October 2007). That video is the source of the remaining non-"Smallville" images.

Image 4

From the 9/24/10 season premiere of "Smallville", this image represents the moment when Lex Luthor murders other Lex Luthors.

Image 5

From my May 2008 video, "Bishop And Pawn Forfeit Rule," this image

represents the moment when Chess Master Garry Kasparov states that he will travel in time to return to our present, and murder the Garry Kasparov there. Therefore this correlates to what occurs in the moment Image 4 represents.

Image 6

From the 9/24/10 season premiere of "Smallville," in an extremely rare moment of losing his self-control, Clark is pushed to the point where he suddenly strangles someone, coming very close to strangling that person to death. This is also referred to later on in the episode, as being the moment when he lost his moral high ground.

Image 7

From "Bishop and Pawn Forfeit Rule," in an extremely rare moment of losing his self-control, Kasparov is pushed to the point where he suddenly strangles someone to death. This is later self-described by Kasparov as the moment when he lost his moral high ground over Putin.

Image 8

From the 9/24/10 season premiere of "Smallville," soldier pieces are moved around with deliberateness. The scene ends with the image of a soldier piece burning in the fireplace (forfeited?), a strange juxtaposition in which it is outside the normal context/realm established for it.

Image 9

From "Bishop and Pawn Forfeit Rule," Putin and Kasparov move chess pieces around with deliberateness. Later in the story, having traveled back in time to the 6th century, Kasparov finds that chess pieces are strangely juxtaposed outside the normal context/realm established for them as he understands it, in that there are rules to chess back then with which he is unfamiliar.

Image 10

From "Bishop and Pawn Forfeit Rule," in which Iranian President Ahmadinejad is made an important character in relation to the plot, in that he plays a key role in motivating Kasparov to travel back in time. In several of my previous blog articles (which are periodically copyrighted in volumes at Archive.Org), I have discussed how something appears to be going on behind the scenes that has led to "Smallville" episode moments and Iranian President announcement moments to, within the same several-day timeframe, include something that coincides with the same thing regarding me/my work (i.e., if both Hitler and Bob Hope had each said something within the same two-period that brought to mind the same, somewhat obscure moment in the movie, "It Happened One Night", and then, about a year later, it happened once again regarding the same, somewhat obscure scene in the movie, "A Night At The Opera", and then, two years, it happened again). It is not self-apparent, from what I have been able to identify and evaluate, that those who make "Smallville" have an

inside track regarding the Iranian President. Also of relevance here is that "Bishop and Pawn Forfeit Rule" is my only creative work that includes a reference to the Iranian President.

Posted by [Steinhoff](#) at 9:30 PM 0 comments [Links to this post](#) 

Friday, September 24, 2010

[A Knight To Remember \(As Having Nothing To Do With The Titanic\)](#)



The Walls Are All In Place

I will not be demonstrating specifically in this blog how I am extremely important in relation to tonight's "Smallville" episode, which was the season premiere of this show's final season (those who read my blogs are familiar with my frequent presentation of evidence of my importance in relation to a great number of this show's episodes, including last season's season finale).

Demonstrating how I figure in relation to tonight's episode will take a little more doing than my present energy level will permit. But I do want to indicate here and now that I recognized it, as I am not one who feels good about keeping people in suspense regarding something important to them (I refer to the Smallville people who included me in so significant a way). I consider it very important that they have included me, I love this show, I also believe "Smallville" relates to an important modern mythology, Superman, and I feel enormously gratified by the whole thing. And I don't know if this will offend my old friend from junior high school, who is now one of the three people who runs Marvel Entertainment, and who is also my Facebook friend, but Superman is way better than Spiderman. Period.

The public-at-large may not feel totally satisfied this time around with the proof of what I say that I will be providing. It very much involves the image included with this blog, which can be found in something I posted a while back at Archive.Org, "Go Eyes, Go!", entitled, "A Separate Thing". This image is something I've been including for several years as part of the signature line of every email I send where I work. There are literally thousands of my emails containing this image. But do all of those "witnesses" comprise the entire population of the world? And so, as is the case with so much evidence of various things that exists in the world, there are indeed some among the entire population of the world who cannot be counted among the witnesses, and must therefore rely upon the witness testimony of others. There are always going to be some people who don't witness something! I suppose I deserve the blame for that!

Anyway, until the next time I have the exact kind of energy this task requires.

Hoping For A Stalemate

I also want to throw in, on Wednesday my blog asked the Iranian President,

Ahmadinejad, to be serious already. The following day, Thursday, he made himself seem unmistakably ridiculous for the first time, as if on purpose. He may have been outlandish before, but his statement that most Americans think 9/11 was an inside job? He had to know how silly that sounds. I think he was setting himself up. And today, Friday, he announced that he may no longer do that enriched uranium thing he was doing that was scaring all the children around the world and no small number of us adults as well. I'm not crazy about him, but I do have him to thank for the fact that I will be sleeping a little easier tonight. Then again, I wonder how much sleep he was making people lose altogether? Maybe I should just be glad of where the pieces on the chessboard are at this moment, and leave it at that.

Posted by [Steinhoff](#) at 10:20 PM 0 comments [Links to this post](#)  
Labels: [Smallville](#)

Wednesday, September 22, 2010

[When You're Ready To Be Serious, Napoleon](#)

Here's a little bit of fun, at least for those who think things that touch somewhat directly on an important moment regarding the Iranian President are a little bit of fun.

In my previous blog, "I Don't Suppose Anyone Has A Videoclip Of Larry King Leading A Conga Line" (9.20.10), one of the things I touched on was the then-upcoming appearance on Larry King of the Iranian President (at that time it was scheduled for Thursday, however, it aired today, Wednesday). I also touched on something I've been making repeated mention of, that the Iranian President has plugged into my secret super-importance in relation to Spielberg (the most prominent living Jewish man) and Paul McCartney (another individual with a non-comparable prominence in the world), by making inside-references that I get but that would not be appreciable by the public-at-large (am I crazy sounding or what?).

In that same 9.20.10 blog article, I also touched on the Eric Clapton album, "Slowhand" regarding something Clapton did in relation to me personally. (I've also described this same thing in other blogs as well, where I get particular about how it was in relation to me.)

I will begin with "Slowhand". It will become relevant to the other thing.

I have a Facebook friend who is not unconnected from the above-referenced thing Clapton did. And there have been a certain number of occasions when this same Facebook friend person has posted something on Facebook in response to things I've posted that touch on him, though in so indirect a manner as to be undetectable to the Facebook public-at-large that his Facebook posting has anything to do with me. Therefore, I paid close attention on September 21st to see if this person had anything in this "mailbox" for me. What I found was that this individual "Liked" something that was posted by a

Dr. Wayne Dyer (who has a quarter million Facebook friends) on September 21st:

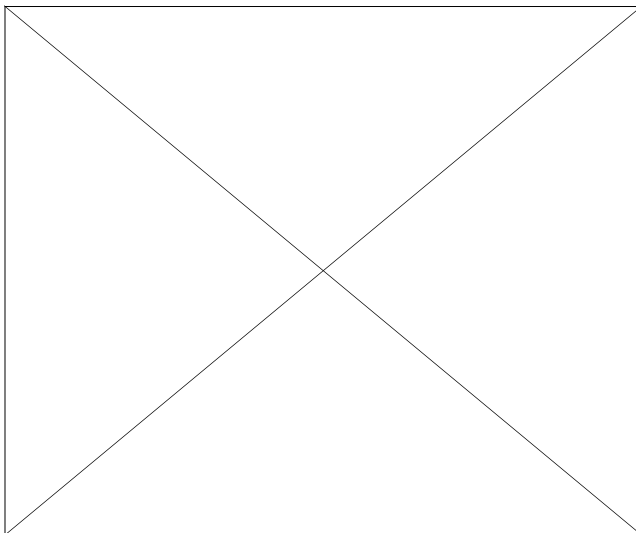
"**At your core**, the place where you originate from and return to, there's no one and no thing to judge."

What does this have to do with Clapton's "Slowhand"? The first song (the **opening** track) on "Slowhand", entitled, "The Core," contains the line, "I'm **at my core**."

I had *specifically* been looking to this person's Facebook posting on this *precise* day for such a reference to what I had posted the previous day, and I *unmistakably* found it. I recognize that this had also required that Dr. Wayne (quarter million Facebook friends) Dyer be complicit for this to have come about. I have already described in a recent blog how in general this type of thing has been occurring, including the involvement of the complicity/cooperation of non-Facebook friends taking place in conjunction with Facebook friends.

This brings us to today's interview on Larry King with the Iranian President. Such a TV show can be seen as important in relation to the Iranian President, as this is rather significant exposure on a fairly significant American TV show.



On this occasion, I detected no inside-reference on the Iranian President's part intended for my interpretation. However, at the very end of this show, Larry King closed with a reaction to this interview from the editor of Time Magazine:





I am not saying that heretofore no one has ever used the word, "core". But an intelligent person will see that without my pointing that out. I should also point out that a friend at work is a friend of Larry King. Prior to today's Larry King, I described what happened with "The Core" to someone else at work. I can imagine that as one of the ways word could have reached Larry King. I have no doubt, having pre-anticipated something of this kind, that the specific choice of words used at that important moment began with Eric Clapton's "The Core," or to be more specific, my having just referenced the album on which that is the opening track.

Tomorrow the Iranian President speaks at the United Nations. If you're reading this, Mr. Making - Everybody - Nervous - That - You - Won't - Take - Responsibility - For - Seriously - Playing - With - Fire - While - Doing - Nothing - To - Address - The - Problem - When - The - Future - Of - The - Whole - World - Is - At - Stake, just tap your foot in time with Jack Bruce's "Never Tell Your Mother She's Out Of Tune" when you're up there speaking to the world. It will really help me put together my next schpiel.

Posted by [Steinhoff](#) at 11:23 PM 0 comments [Links to this post](#)  
Labels: [Clapton](#), [Iran](#), [Jack Bruce](#), [Larry King](#)

Monday, September 20, 2010

[I Don't Suppose Anyone Has A Videoclip Of Larry King Leading A Conga Line](#)

Nothing extraordinary to report, nevertheless, a few things I consider worthy of mention:

End Of The World, Part 12

Thursday the Iranian President is scheduled to appear Larry King, and Friday will be the season premiere of the final season of "Smallville". No possible connection, unless you've been following my blogs. I will see if this possible connection takes on significance.

Look Both Ways Before Smashing Into Something

Recently someone who may have been Sheryl Crow behaved in traffic a little like the person I recently mentioned in a blog article for having looked like Eric Clapton on the day his new album was announced. You may want to put on the brakes here, go to Archive.Org, search for Volume 4 of my collected blog articles, then search for Sheryl Crow and Eric Clapton there (you may particularly want to note that Crow will apparently be big on Clapton's upcoming new release). But back to the recent traffic thing - I was at the light to the on-ramp to the 134 on my way to work, the light turned green, however, up came Sheryl Crow (or someone one would think of as her) in the on-ramp diamond line and so didn't have to stop. I behaved appropriately, but I always see that protocol as an accident waiting to happen. I'm glad it is incredibly rare when that on-ramp diamond lane car that doesn't stop vies for the road space of the car that did and then got a green light. I first got my driving license by practicing driving in the car of and accompanied by a woman whose image Clapton put on the inside album jacket of "Slowhand" on my account, so it is important for me to assess the driving of these people, you understand. She also knew (knows?) Paul McCartney, who drives well, last I saw, but I believe I digress.

I recently was provided an opportunity to join in on a Facebook discussion that had Will Lee as a participant. Will Lee is part of Letterman's houseband. This is interesting in that a recent blog article of mine referred to Sheryl Crow in relation to Letterman. I had nothing to contribute to that discussion, and for some strange reason I allowed that fact to be the basis for my choosing not to say anything. I do enjoy Will Lee's impression of a person tortured by Dick Cheney that we occasionally get to see on Letterman. Will Lee also played on a Lennon recording. (I imagine this is a digression for those appreciating the generally non-Beatles quality of this blog article.)

Always Place The Fork To The Left Of The Bishop

Recently Regis on Fallon did his usual secret inside reference for my benefit regarding someone I once knew who is also someone to whom Regis once introduced himself. Fallon participated in it (Fallon is a friend of Drew Barrymore, whom I've mentioned in blog articles, recently, in fact) and I think it was quite entertaining all around.

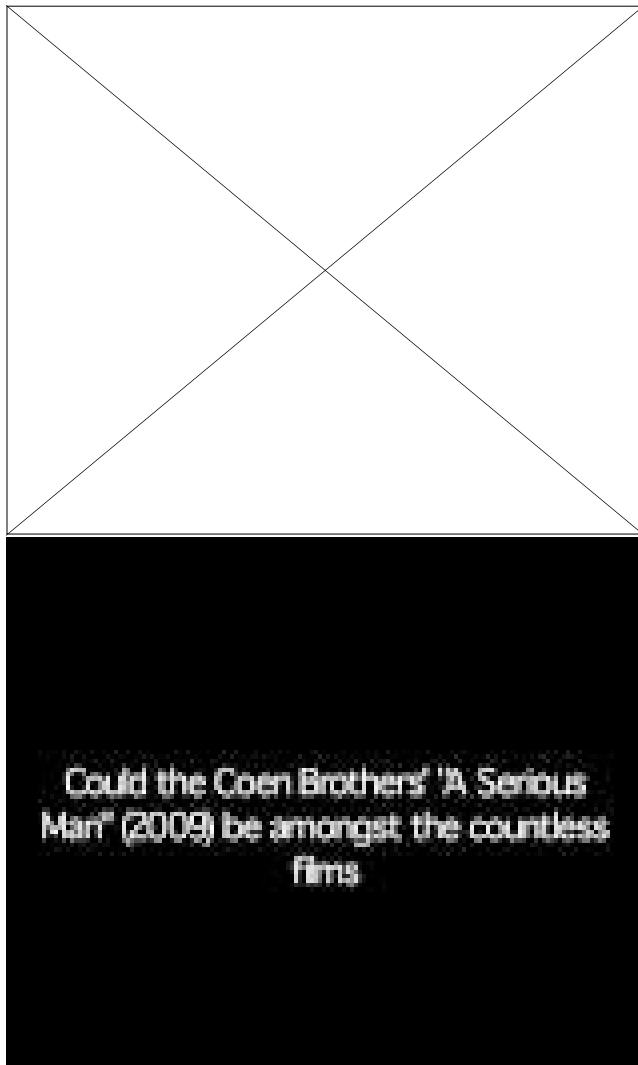
File Under Bulletin Board

I recently noticed that the woman I once knew whose image was on Clapton's "Slowhand" inside album jacket on my account (she's not the one in the photo showing Clapton kissing, that's Linda McCartney) has on her Facebook Info page something I recognize as being part of a line from the title song of my "Enough To Eclipse" CD (available at CD Baby). She seamlessly worked part of my song line into something about something, and you'd never know. Clapton once

married George Harrison's ex-wife (could be I'm digressing again). I merely wish to acknowledge something that jumped off the page as far as I'm concerned, and don't believe I'm expressing an opinion.

Why Don't You Pour It In Jar

And finally, this videoclip regarding the Coen Brothers' "A Serious Man" in relation to my 1990/1992 video, "Steinhoff's Dostoyevsky's 'Uncle's Dream'" (posted at Google Video in 2005, and later posted at Archive.Org) requires an appreciation of the fact that certain ideas can emerge from a collective effect that aren't visible when seen with a piecemeal perspective. You might actually feel I'm dreaming to think this videoclip has anything serious, in response to which I might actually feel you can't be serious to believe I'm dreaming, and there we are, at the beginning of World War III.



Posted by [Steinhoff](#) at 10:13 PM 0 comments [Links to this post](#) 

Labels: [Drew Barrymore](#), [Eric Clapton](#), [Fallon](#), [Iran](#), [Letterman](#), [Regis](#), [Sheryl Crow](#), [Smallville](#)

Sunday, September 12, 2010

Hugely Insignificant Addendum To Something That Meant Nothing In The First Place

A minor addendum to yesterday's minor addendum blog article (9/11/10, "Most Are Unaware Of The Evidence"). This will once again be for the benefit of those who know certain things that others do not, as is so often the case in life (far more often than what I would choose). Perhaps others will also find value here, more likely those who have reviewed a number of my blogs wherein I *have* been fortunate enough to have supporting evidence to provide, in that such people may feel a basis for having faith in my words at this time.

It has occurred to me, regarding my discussion yesterday of my expectation that the movie, "Everybody's Fine" would have contained something related to me/my material (as tends to be the case when a movie is made for which Paul McCartney contributes a song), yet seemingly did not, that there are several things I may have overlooked. These are possibilities, but possibilities I consider significant enough to relate. I already realize that, numerically speaking, there are fewer people who are "insiders" than there are "outsiders" to what I describe. Sometimes the football only needs to be received by one person.

Drew Barrymore, who is in this movie, previously made reference to my "Leonardoville" movie idea (a version of which is posted at Archive.Org) in her movie, "Ever After". "Leonardoville" regards a humorous imagining of the backstory behind the creation of the painting, "Mona Lisa". In "Everybody's Fine", we see at the end of the movie, as a major closing moment, the significance of the backstory to a painting.

Additionally: I have previously asserted that a number of Beatles songs grew out of a 15-page story I wrote when I was in the 5th grade, "Endless Voyage," how this story involves a pill that, when taken, makes it so that one can breathe water but never breathe air again. In "Everybody's Fine," we find that Drew Barrymore's character has a job performing as a mermaid. Mermaids breathe water. Also, pills are given an extremely special place in the movie's plot, regarding the life and death aspect in relation to De Niro's character not having his pills (not to mention the drug overdose juxtaposed in relation to this, if one construes it this way).

If these things were included for my benefit, and I have a considerable number of reasons to believe they may well have been, or even if I see that only as a significant possibility, I would have to feel some kind of obligation to make an acknowledgment, which is the primary role of this article. Clearly such acknowledgment comes with a cost, in terms of how it must make me seem to the "outsiders".

Posted by [Steinhoff](#) at 12:02 PM 0 comments [Links to this post](#)  
Labels: [Drew Barrymore](#), [Paul McCartney](#), [Robert De Niro](#)

Saturday, September 11, 2010

Most Are Unaware Of The Evidence

For those who recall my August 8th blog article ("Stuck In Traffic, Not"), I have a minor addendum, unless one considers it to be very important in relation to Paul McCartney, in which case it might seem disrespectful to use the word "minor". Whether it is a minor or a major addendum, that is something for history to decide. Perhaps I shouldn't have even brought this question to the table. I have an addendum, I shall simply leave it at that, yes, that would be best. Oh yes, and as the title of this blog article states, most of you are unaware of any evidence for what I describe. You'll just have to total up the times I *have* been able to provide in my blog articles evidence in matters of this nature, calculate an assessment of my character and intelligence, and stare in astonishment at the results!

Minor Addendum (Preface)

In the above-referenced August 8th blog article, I described a message I sent someone that related to a video I made at CalArts in 1978, "How Did The Future Learn to Play Monopoly," a video which was a significant influence on many people's work, including Paul McCartney's work, particularly his movie, "Give My Regards To Broad Street". I also described in that article how that recent message was responded to, by way of Paul McCartney driving by me the following day on a road that resembled something out of his "Regards" movie, a beginning scene in that movie that directly related to a section I had influenced.

Yesterday I received a direct response from the person to whom I had sent the message. This may have been a reaction on this person's part to the very last paragraph of my Sept. 5th blog article, about emailed responses to phone calls or phone call responses to emails, and how this could generate the appearance of zero responses in the eyes of those presuming what form the responses must take for proper protocol to be involved. The response I received yesterday may additionally (as some actions are designed to serve multiple purposes) have related to the TV premiere (as an "Early Premiere" on Cinemax) of the Robert Downey Jr./Guy Ritchie movie, "Sherlock Holmes".

Follow Me, Watson

When I was in England for the first time, May 13, 1983, several days following my arrival McCartney and myself were nearly alone at the Baker Street Underground Station in London (facing platforms separated by the train tracks). Baker Street is, of course, very related to the Holmes mythology. When McCartney's "Regards" movie came out the following year, Rathbone Inc. (Rathbone Industries?) were the bad guys. At one time the actor Basil Rathbone was synonymous with Holmes (he played Holmes often). Also related is the fact that "Regards" includes a scene meant to evoke a Holmes-esque hunt for a criminal in 19th century London.

I Didn't Say I Was Finished Yet, Watson

I have previously been an influence on works that involved Holmes' Downey and Ritchie. One instance was Downey's "The Soloist", which made inside-reference to my 1993 video, "Mall Man" (posted at Archive.Org). For this and other reasons, I believe there are the right number of reasons for me to regard as deliberate the similarity between Downey's characterization of Holmes and my characterization of Mall Man. Not to mention the moment when Holmes discards a garment from his coach bearing a similarity to Mall Man discarding the socks.

We're Almost There

(I Thought I Told You To Use The Bathroom Before We Left)

Tonight was the TV premiere of "Everybody's Fine," a movie that features a McCartney song written for the movie. Traditionally, movies that feature songs created by McCartney for the movie have invariably contained inside-reference to me/my material. I therefore would first want to state, I hope that the scene in that movie in the train station with the guy who destroyed De Niro's medicine was not that reference (by the way, I would be remiss not to mention that I have also been an influence on De Niro). I would never do something like that, and if McCartney's recollection of what happened at Baker Street remains accurate, I think he would have to agree. I just pointed him out on the near-empty platform to the guy strangely dressed like Sherlock Holmes sitting next to me, who clearly should have observed it for himself, and was therefore obviously putting me on (not just in terms of the fact that he wasn't the actual Sherlock Holmes). Did that person at Baker Street dressed like Holmes destroy anybody's medicine? No. We were both well behaved. Therefore: The only possible connection I was able to find in "Everybody's Fine" that might possibly have been put there for me to identify is the fact that the song title, "I Wanna Come Home" has the word "Home" in it. However, this song title's spelling of "Home" is different, and uses the singular rather than the plural, "Holmes". Furthermore, it would have been scientifically impossible for them to have arranged the TV premieres of these two movies to coincide one day after the other. I suspect magic may have been involved, if anything.

Posted by [Steinhoff](#) at 7:29 PM 0 comments [Links to this post](#) 

Labels: [Give My Regards To Broad Street](#), [Guy Ritchie](#), [Holmes, Jr.](#), [McCartney](#), [Robert Downey](#)

Wednesday, September 8, 2010

Can't Completely Rule It Out

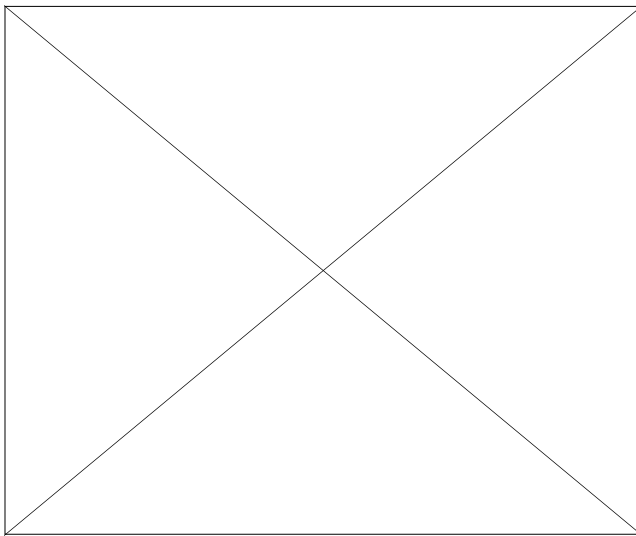
Here are a few things that belong in the category, "the more weight I attach, the more others will feel compelled to make light" (I've got to start writing about things that fall into a different category). Well, I guess I can stand the short-term break-even (or worse) that comes from this battle between

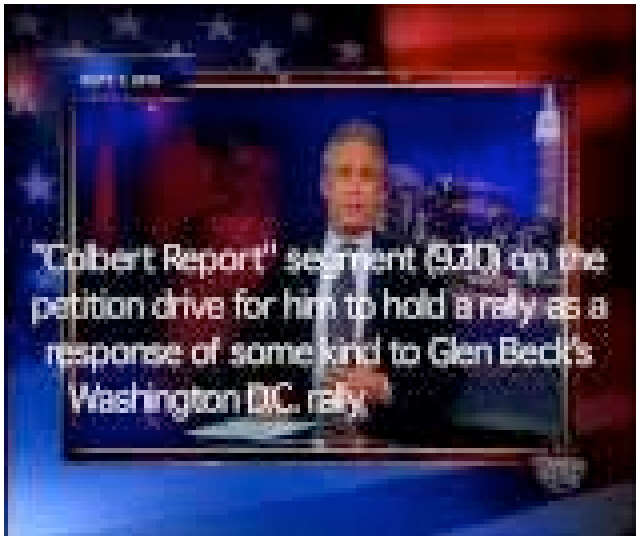
attaching heaviness vs. being made light, in that matters of consequence endure and so I shall be vindicated for though fools may seek to rule the world.... I think I've already begun the making light process on my own. And so now, to be serious about what's serious (it is too). Or, as the title of this blog article states, here are some possibilities I cannot completely rule out, having experienced the strange things that I have (have too).

We've Got To Get Ourselves Back Off The Sofa (by Joni Mitchell)

In my previous blog article I mentioned how Jon Stewart of "The Daily Show" apparently drove by me Saturday (admittedly, no fingerprints to support this conviction). I also took the opportunity in that blog article to repeat my oft-made assertion that I am an influence on him (and Colbert as well, as I've also oft-asserted). Older blogs of mine copyrighted on Archive.Org confirm that I didn't just start saying this yesterday (this Blogspot site confirms no chronology of when I said what, as one can attach any date to any article, and so I refer to what is copyrighted to Archive.Org).

In this context, one might consider, as a **possibility**, that there is greater significance to the following videoclip than merely being an instance of like minds thinking alike (then again, perhaps it could strike you as confirmation of same, or perhaps, different minds that haven't the slightest to do with one another, or, that Steinhoff sure hit the nail on the head this time, or, I wonder why he's talking about Colbert, that looks like Stewart):





I believe the upcoming event Stewart and Colbert allude to in the videoclip could ultimately prove to be the biggest event of the year, or something along those lines. Humor is a medium, and what these two do in that medium is most serious, in my view. Yes, I am serious about the seriousness of humor even if many make light of the weight of.... but some might say I digress, and the opinion of those who feel that way is what matters most to me in the whole world.

Some may feel the need for me to spell out how it is that I believe the Sept. 3rd comment I made on Huff Post as JonathanDS fits in with the direction in which Colbert and Stewart are taking things. It's simple. I reacted to the idea of a Colbert rally with the idea that it be juxtaposed as completely separate yet alongside a Jon Stewart rally, both essentially vying to occupy virtually the same space, despite the expectation that, if anything, it should be one big rally. And that is precisely how they are playing things out at this point. Easily possible I am making too much of a like minds think alike idea, limited in originality, no big deal. Also very possible that this, the biggest event in the history of mankind (I'm only quoting Colbert), in terms of the way Colbert and Stewart are handling it, sprang from my pen. Can those who have followed my influence on things, both in general and specifically, completely ignore this possibility? Would someone pay for my plane fare so I can attend? Or maybe, go to CD Baby and listen to my songs so that, penny by penny, I might at least make it halfway across the country, where I might watch the proceedings from a TV in a dingy hotel room, muttering to myself about the people who wouldn't pay to listen to my songs at CD Baby, that I might afford to be a few miles closer to where things are happening? Don't I deserve at least that, enough song money to be within a thousand miles of it? By the way, I recommend my song, "Whatever Happened" (which is also available for free elsewhere on the Internet in higher quality than mp3, as well as the music video, I didn't just say that, I wonder if Jimi Hendrix' ghost is laughing at me for that, which would be quite an honor).

Stop Pointing That Erasure At Me

Also difficult for me to ignore: In my August 22nd blog article I correlated the book burning in Ray Bradbury's "Fahrenheit 451" to the suppressive mentality of Iran's president. Now in the news we see this Terry Jones character suddenly causing an international stir with his vile plans to have a book burning of the Quran. I am not pleased by this (please note my use of the word "vile"). Nevertheless, of all the book burning the world has seen, rarely has the idea of such received this level of attention, including in this instance condemnation from the Pentagon, the Pope, and most importantly, Hillary Clinton (unless you're Catholic and/or militaristic, please don't put me in the middle of this). All this less than three weeks after my book burning referencing blog article. I do recognize that only those who read the blog article upon its publication could testify to this, it being that, as mentioned earlier, this Blogspot site makes it possible to fiddle with dates. Nevertheless, for those who know what I am saying is true about my having posted a blog article on August 22nd that makes significant anti-book burning mention, and also for those who have by now learned to believe me: this is far from the first time the right-wing has used me to springboard their crap onto center-stage. I suppose they would consider it their true crowning achievement if I permitted it to silence me, or bug me. Well, I can recognize a bright side. You see, when one plays pool, one often aims for the bank, it is well known that this is how to hit certain balls into certain pockets and leave oneself well-positioned. I think it extremely possible that, after Terry Jones is finished playing the antagonist in this little drama, the larger story that emerges will be a positive one. People who might otherwise seem aligned against all Muslims showing their repugnance at such conduct. Etc.

I'd Like To Teach The World To Sing Like Jimi Hendrix

And finally, on Sept. 6th, immediately following my Sept. 5th blog article about seeing words of my song show up in somebody's Facebook posting (seemingly inadvertantly), President Obama used words from a Hendrix song in a speech, as if inadvertantly ("they talk about me like a dog" - "Stone Free" by Jimi **Hendrix**). Okay, not enough here to necessarily construe that this had anything whatsoever to do with my blog article the previous day. How about the fact that the same blog article of mine held back from observing Hendrix song postings by Facebook friends who presumably don't know each other, in that they coincided with my Dwight **Hendricks** ("Memphis Beat") blog articles? I held back on including mention of those Hendrix incidents, though it would have been germane to my blog article, owing to the fact that many see posting a Hendrix song on Facebook as being as common as using the word, "the". I would generally concur, if not for the collective significance when seen alongside the other stuff to which I was referring. But it was too obscure a point for me to make in my Sept. 5th blog article, so I held back - now, perhaps, things are different (too late!). I have also indicated in previous blogs that I am an

occasional influence on what the President of the United States says. And that he is an old friend of someone I know at work.

Posted by [Steinhoff](#) at 7:55 PM 0 comments [Links to this post](#) 

Labels: [Jon Stewart](#), [Obama](#), [Ray Bradbury](#), [Stephen Colbert](#)

Sunday, September 5, 2010

Attaching Weight Can Be Fun

Yesterday I believe I was face to face with Sean Daniel, the first person from whom I learned of CalArts, the college I attended. Sean is a good friend of Steven Spielberg and Paul McCartney, and has played an important role in my being a significant influence on both, and on many others as well (that is, from what I can tell Sean has been in this role, although he could be getting his instructions in these matters from McCartney or the Kremlin or the ghost of Abraham Lincoln or whoever). Sean is also one of the co-producers of the [Mummy](#) movies (Jim Jacks, one of my Facebook friends, being the other). Sean and I were in our cars and less than half a block from the "[Mummies](#) of the World" billboard in Hollywood, the proximity to this being something I discovered after I recognized him. He appeared extremely concerned about something, and I would have to wonder whether my previous blog article on Iran's president might have been a contributing factor. Depending on how much weight one attaches to it, that particular article could be quite a source of serious concern, therefore, you may want to make light of it for that reason alone, as life is too short, etc.

I also saw Jon Stewart yesterday. I may also have seen Rachel Maddow, however, I'm not sure on that. I have at various times been quite a significant influence on both. As a Facebook friend had just posted something about Maddow's MSNBC buddy Keith Olberman, my mentioning this Maddow moment could easily sound contrived to some for that reason alone (I'm sure no one has ever been out to make me sound contrived, and I must accept full responsibility for all the times my words have sounded contrived, it must be something I like to do!).

Relevant to this latest instance of my sounding contrived, I have recently found evidence that some person or persons behind the scenes has been coordinating certain actions of certain Facebook friends of mine, people who presumably have nothing to do with one another. This has on occasion become additionally complicated to the point where it has involved the coordinating of certain Facebook friends of certain Facebook friends to post things, which in turn provide my Facebook friends the opportunity to comment on or like certain postings that were actually made for me to see. For example, a Facebook friend of mine (someone I knew at CalArts) who is connected with Eric Clapton had the opportunity to like a posting his Facebook friend made, causing me to see his Facebook friend's posting. That Facebook friend of a Facebook friend posting happened to use words that are identical to words contained in a song I once did, and the timing of when they made their Facebook postings coincided

perfectly with a matter going on in relation to my video for that song (I will not go into further detail, sorry). That Facebook friend of my Facebook friend is himself the Facebook friend of a woman (not my Facebook friend) who is herself the Facebook friend of another one of my Facebook friends (from when I was in high school in Princeton), and this woman did something similar in relation to that Princeton Facebook friend of mine (who is not in the least connected to the Facebook friend person I knew at CalArts). So, a situation involving two of my Facebook friends who aren't connected to one another, and one of each of their Facebook friends who themselves are Facebook friends with each other, all doing things aimed at me (again, I will not go into further detail, sorry again).

As I have mentioned before (e.g., my Sept. 6, 2008 blog article), this type of stuff is nothing new to me. The unfortunate thing for me in this Facebook instance is that, if I keep seeing postings people are aiming at me, I would nevertheless be seen as initiating things without invitation were I to react in any way, as if I'm someone who speaks when not spoken to (ooh, I must be imagining it all). Someday there will be two people, one who telephones the other but never emails him, and the other will be someone who always emails that other person but never telephones him. And a third person will be perfectly able to make the case that one is continuing to send emails to someone who has never sent an email back. And that the other is continuing to phone someone who has never phoned him back. *Persona non gratis*, I think it's called. A hell of a thing to do to the person in the middle of this U.S. entertainment industry/Iranian President stuff, that is, if you've been attaching any weight to the evidence.

Posted by [Steinhoff](#) at 10:39 PM 0 comments [Links to this post](#)  
Labels: [Clapton](#), [Iran](#), [Jon Stewart](#), [McCartney](#), [Rachel Maddow](#), [Spielberg](#)

Saturday, August 28, 2010

[Waiting For The Paint To Dry With All The Time In The World](#)

Preface

This post will be a semi-sketchy attempt to justify the outlandish-sounding assertion I made in my 8.22.10 blog, "So I Says To Myself, Hey, I Don't Want The World Blowing Up, Right?". Specifically, I refer to my statement that the Iranian President, on several headline-grabbing occasions, employed a somewhat secret lexicon to express something in addition to what he appears to have endeavored to express. That this secret lexicon regards someone secretly super-important to Steven Spielberg, who is the most prominent Jewish man alive today. [I refer you to "[Steven Spielberg and the 'Mall Man' Factor](#)", posted at Archive.Org.]

In spite of the length of this blog article, as stated above this will only be semi-sketchy, that is, in the sense that I will not include here most of the numerous footnotes/links scattered about the Web, accessible to all, that support my statements. What I will do is indicate, with **red font**, those statements I am

making that I believe *can* be verified/proven were one to know the footnotes/links, as opposed to non-red, unverifiable statements such as, "I sneezed half-an-hour ago, allergies," a fact I cannot prove to you (though it is not my fault that I cannot prove it to you). The statements you will see here in red font, had I included all of the related footnotes/links with them, would lead you to Web locations like YouTube or Archive.Org, where everything has a visible copyright date, so therefore, things posted there clearly did not suddenly come into being "after-the-fact". As I've stated many times before, this blogsite has the defect of an all-too-malleable timestamp, and I do not hold up the dates that these blogs are posted as being indicative of anything. There are also matters of public record such as news articles to support some of my statements. I periodically post at Archive.Org accumulations of my blog articles (Volumes 1, 2, 3 so far), which thusly makes it possible to pinpoint, to a degree, when certain of my blog articles were written (i.e., if at the end of 2008 I posted all of my 2008 blog articles at Archive.Org, there may not be proof that my Sept. 6, 2008 blog article was specifically written Sept. 6, but this would provide proof that it was written prior to 2009).

I must also preface this semi-sketch with the following example (which I like to refer to as "The "Aby Principle") to illustrate an important point regarding the deductive reasoning involved with cumulative implications (by the way, cumulative implications, if of a particular nature, can be considered valid in a court of law):

The Aby Principle

If I am on a 500-mile road trip, and at 10:49pm I see a personalized license plate that reads, "mccartney", and then at 11:49pm a license plate that reads "ccartney", and then at 12:49am a license plate that reads "cartney", 1:49am "artney"; 2:49am "rtney", 3:49am "tney", 4:49am "ney", 5:49am "ey", 6:49am "y", 7:49am "by", and at 8:49am "aby", cumulatively, something's going on here. *Somebody put somebody up to something*. So if I say the "aby" license plate is connected to that stuff, it isn't because I think McCartney necessarily has any involvement, and it isn't because I believe "aby" is generally to be associated with "McCartney". It would be because, as a basic point of logic, there is a cumulative implication. My experience of many, many, many years may have made me aware of how to associate certain things - but conveying to you exactly why I've deduced the "aby" car has anything to do with the "mccartney" car might require a WHOLE lot of explaining - that is, my example here may illustrate the concept, but in terms of the actual, specific things I need to describe, the example only barely scratches the surface of how many details might inform an observation of this nature, however unmistakable the implication may be.

So hopefully, in this semi-sketchy approach to this very important matter, those things I (thankfully) feel I am able to verify with footnotes/links (red font) will sufficiently balance against those things I cannot, and you will get

a.... semi-sketch of what I am saying. I may eventually return with a more complete explanation of those things referred to here in red font, though you might just go through my earlier blogs, archive.org, etc. if you need reassurance that I'm not just pulling things out of the air. And I apologize for not including everything here, footnotes/links and all, however, a degree of energy is required in order for me to track down all of the related links/footnotes, and this task has become quite draining as it is: The idea that the chain of ideas I express here is only as strong as the weakest link, and then the idea that it is MOST important that I correctly convey what I am attempting to convey, instead of dropping the ball, the potential for this to so seriously impact so many - well, to put it bluntly, a rather considerable amount of strength must be summoned to accomplish this.

A Semi-Sketch Of The Iranian President's Secret Little Messages



A lexicon has developed among those artists at the highest level of the entertainment industry. It is built around me and my little videos and other stuff regarding me, because of my secret super-importance in relation to people such as Spielberg, McCartney, Lennon, Tim Burton, Ridley Scott, The Stones, Madonna, SNL, etc., etc., but it might just as easily have been built/based around things more generally known, such as that which is found through reading Greek Mythology, or information accessible through reading a biography of John Lennon's Aunt Mimi, or it could have been based on anything you can think of. But it wasn't based on anything, it happens that it was built around me. I didn't ask them to and I don't get off on it personally, except perhaps the child inside me does. The size of my ego, though you might be inclined to presume from this that it is great, is not predicated on the things directed towards it. No, I do not describe all this out of ego, but rather, it is because I am stark raving mad! (I can't resist an opportunity to be most humorous - no really, that was a joke! I am as sane as, well, a few people)

By way of a secret lexicon, a man can seem to be heard talking about making his rocket go off with his girlfriend when everyone else goes to the movies, but he's really talking about them going at each other's things and doing their business (and I look forward to someday understanding what I just said, if I could just meet the right girl). Hopefully I haven't lost anybody other than myself yet. By the way, the very famous four-letter word we men use when we don't feel like saying we're doing our business with our rockets was itself originated a while back to avoid a direct reference, each of those four letters

themselves being the first initial of four separate words.

And yes, I do recognize that followers of the music of aby are capable of getting all helter skelter with their screwy interpretations of so-called intended hidden meanings. However, that is not an intelligent reason for concluding that no one ever conceals their meaning from certain parties, or follows a complex path in order to accomplish this. So clearly, it can take a very discerning mind to make the difficult distinctions between subtle meanings, ambiguities, semi-ambiguities, slightly semi-ambiguities, non-ambiguities, etc. I do not expect that everyone is equally suited to the task, especially when it comes to a particularly high level matter, by which I mean, you are all terrific.

My fellow CalArts alum, Tim Burton, often makes heavy inside-references to me/my material in his work. A CalArts alum woman we both knew is part of that, and also part of some of the things contained in those references.

The TV show "Smallville" also makes heavy inside-references to me/my material. I first noticed that show's references before I learned that producer Sean Daniel, longtime Spielberg friend and the first person from whom I learned of CalArts, who is also someone who is involved with making inside-references to me/my material, was using the "Smallville" writers for his major project, "Mummy 3". I also came to make several other observations regarding "Smallville" in relation to these references. One was that sometimes the cumulative factor required seeing episodes of certain other shows that aired the very same night as the "Smallville" episode in question, TV shows that also had come to make inside references to my material ("Monk" and "Medium"). The other thing with "Smallville" is that they were the only show that led me to wonder what the turn-around time was for them, whether they could possibly get something into an episode 24 hours before air-time. One already knows Saturday Night Live or Bill Maher's show can do this, but I had specific reason, on more than one occasion, to wonder this about this one non-live show, "Smallville", and no other non-live show. I still do not know the answer, but it is clear what caused me to wonder this.

When CalArts alum Tim Burton had a scene in his movie, "Mars Attacks", where a gift to the Martians of white doves is presumably misconstrued and reacted against with serious violence, it was based on an incident involving myself and the CalArts woman I knew who worked for Tim Burton (this same incident also influenced Burton's "Nightmare Before Christmas" and James Cameron's "Titanic", the latter of which she herself worked on). A gift of a mechanical (wind up) bird was involved.

When the Iranian President had a major media event several years ago (November 2007), announcing a major milestone regarding his proceeding with developing nuclear energy, he had the graphic image of white doves as his backdrop. Thoughts of the scene in "Mars Attacks" crossed my mind at the time,

as I felt the Iranian President sought to generate the impression that he was some innocent guy whose peace doves were being misconstrued and reacted against with threats of violence. When there already exists in popular culture (such as in a movie scene) something most very similar to an image someone seems to *possibly* be trying to conjure up, one might consider the *possibility* that it is deliberately intended in some way - though not necessarily intended to be foremost in our thoughts, as sometimes people exploit things in the backs of our minds (see the nature of the advertising industry for further examples, or political tyrants who have been known to go to extremes to manipulate how they are perceived by the world, such as when they make believe they won their power in a fair election even though we all know he didn't).

My being aware, through experience, of so many incidents in which people intertwine with the above-described lexicon regarding myself, incidents that sometimes involve world leaders, including presidents, I was on special alert with regard to a *possible* connection here to the "Mars Attacks" scene. The following day, an episode of "Smallville" also did something that immediately brought to mind the exact same incident regarding the mechanical bird and the woman at CalArts. I would have been aware of that similarity even without it having been brought to mind by what happened at the Iranian President's presentation to the media the day before. I noted this in my own inside-reference about a year later, in my Sept. 6, 2008 blog article. I indicated that there was a secret inside-reference I observed that connected the words "Iran" and "Smallville" and "Tim Burton" and "dove" (I included 10 other words as well, which were indirectly related, but the fact that these four words were included (and published at Archive.Org in November 2009 as part of an accumulation of my blog articles), supports my present statement that I was connecting these things no later than November 2009. From this it should be easy to deduce that "dove" in relation to "Tim Burton" was a reference to that "Mars Attacks" movie scene, and furthermore it is no stretch to construe that "Iran" also being put in relation to "dove" in that same Sept. 6, 2008 blog article regarded the November 2007 photograph that I include above. My point is, I had already made this connection prior to what I am about to describe regarding "Iran" and "Smallville" and "Tim Burton".

In Tim Burton's "Alice In Wonderland", released 3/5/10, he again makes inside-references regarding this same CalArts woman in relation to myself. However, more significantly, in "Alice" Burton makes inside-reference to a particular section of my 1998 "Gosk 2" video. In the first "Smallville" episode to air following the release of "Alice", which was titled "Escape," 4/2/10, Season 9, Episode 189 (their previous episode aired 2/26/10), "Smallville" also brought to mind that same section of "Gosk 2". I will be specific here, although, I also plan on doing a videoclip that more clearly illustrates how "Alice" makes strong reference to this section of "Gosk 2", at which time my point will be far more easy to see.

At a certain point in "Gosk 2", Vinkalert suddenly notices that the greenish-blue plastic pail he's been carrying has become purple. Shocked, he drops the pail to the ground, as the Procol Harum song, "Whiter Shade of Pale" is heard. At the end of "Alice", the Mad Hatter drops his sword to the ground in surprise, as if suddenly aware of what it truly is. He shortly thereafter does a special dance that is given great attention by all. In "Whiter Shade of Pale", the song lyrics begin with a description of doing a dance, "We skipped the light fandango." Additionally, the **hat scene** occurs at this point in "Gosk 2", wherein Vinkalert, lying in the front seat of his car, can only be identified by his hat - his hat is all we see. I cut between different angles of the hat to punctuate what he is saying about things not working out with the girl he knew back when he was in school, much as one would normally cut to different angles of a person's face. The Mad **Hatter** is the central character in "Alice", therefore, this is the single moment out of all my various works that most directly ties in with the idea of the protagonist of "Alice", The Mad Hatter (Johnny Depp). And cumulatively, alongside all of the other Tim Burton inside-references to me over the years, as well as elsewhere in that movie (see "aby" description above), I believe it should be easy to see that this was in relation to his fellow CalArts alum, i.e., myself.

On the very first "Smallville" episode following the release of "Alice" (4/2/10, as indicated above), we see a silver metal pail that has never been painted. Also in this episode is a story line that involves a painting in an inn, a painting containing paint that shockingly changes by itself.

When I was filming the above-described pail/hat scene for "Gosk 2", I had just finished filming with Robbie Cavolina (who played Vinkalert in "Gosk", and was Joni Mitchell's art director for a number of her album covers, while me, I'm just secretly a major influence on a number of Paul McCartney album covers, see "McCartney and Steinhoff, An Introduction" at Archive.Org) the scene where he's walking with the pail when it was still greenish-blue (clearly the same film location). So, what had to happen, of course, to avoid having to return another day? I had to then and there paint the pail so that in the video it could first be greenish-blue, then shockingly change to purple by itself. I painted the pail purple, and Robbie and I sat around **waiting for the paint on the pail to dry**, in order to continue (Joni Mitchell and Paul McCartney were nowhere to be seen). This moment was again brought to mind by the "Smallville" episode that featured a totally unpainted pail, and paint shockingly changing by itself on a painting. One could recognize the basis for drawing a correlation due to the cumulative factor regarding "Smallville" so often referencing me/my material. The Tim Burton/Gosk-related "Smallville" episode was their first episode to air following Tim Burton's Gosk-related "Alice". So now it's 4/2/10.

On 4/7/10, the Iranian President grabbed the headlines with his remark, "Mr. Obama, you are a newcomer (to politics). **Wait until your sweat dries**". This remark was considered odd. It is often the case that when someone is trying to

work a lexicon reference into what they say, and/or are bent on being quoted in the headlines, the ostensible (non-lexicon) meaning is expressed in a strained/odd manner.

Paint Things As You Please

It is my carefully considered belief, based on my *special* experience in such matters, that the coinciding of Tim Burton, "Smallville" and the Iranian President's actions in March/April 2010, all occurring in the same very specific time proximity, is too precise a mirroring of what occurred in 2007 with regard to Tim Burton, "Smallville" and the Iranian President, and therefore should not be presumed a mere coincidence. *Somebody put somebody up to something.*

I do not venture an opinion as to whether any value must be found in a discovery that the Iranian President was involved in the use of a lexicon at these important moments. I only wish to present my belief that such action did occur, and semi-sketch how I came to this conclusion. Some may regard my assessment as being based on something too flimsy to warrant so serious a conclusion. Some may even think the whole world situation in relation to Iran isn't serious. Some may think DNA evidence shouldn't be taken seriously because that stuff is so tiny you need a microscope to see it. There are people who watch detective shows on TV and think, "That's enough evidence?" I believe there is enough here, and the situation sufficiently important, as to make it idiotic to disregard it. However, many are new to this sort of thing, and I'll try not to judge too harshly those who fail to recognize in this a matter of grave concern.

And as I've indicated in other blog articles, I believe my [May 2, 2010 blog article, "Knowing Where To Look,"](#) proves that the Times Square "attempted" bombing needs to be seen in terms of some of the key things touched on here.



Posted by [Steinhoff](#) at 11:13 PM 1 comments [Links to this post](#)  
Labels: [Iran](#)

Wednesday, August 25, 2010

[If Periods Could Talk](#)

Anyone who has seen my ["Mall Man" video \(archive.org\)](#) and also the August 24th season finale of Jason Lee's "Memphis Beat" (which may or may not have been its series finale) and has also been reading my blog articles written since that show first began relating to how my having secretly created that which led to Jason Lee's "My Name Is Earl" (["The Fun Guy" at archive.org](#)) and that which led to the title of Jason Lee's first starring role in a movie, "Mallrats" ("Mall Man" and "Fun Guy" were both sent to the producer of "Mallrats" and only one or two others prior to "Mallrats" and "Earl", respectively[[8/26/10 correction-"Mall Man" \(1993\) video distributed to various people prior to "Mallrats"; "Mall Man" story treatment \(1992\) sent only to person who was later to become "Mallrats" producer](#)]) will already have caught on to the clear basis

for interpreting important things that occurred in that TV show episode as having originated with my video, "Mall Man" - the villain's self-description as having buried his former self, the villain's head injury disconnecting him from his former self, the villain's love interest becoming estranged/no longer feeling that she can recognize him due to the inner change, the villain's rejection of a possession taking on a psychologically symbolic significance for the villain regarding the change in the character - however, all will not be aware that my "The Fun Guy" which led to "My Name Is Earl" was originally conceived with Drew Barrymore in mind for one of the three leads, causing me to send it to her when it was created (and speaking with Chris Miller, her housemate and business partner, who gave me his personal cell phone number), which makes it of particular interest that, on the same important day for Jason Lee (8.24.10), Letterman had Drew Barrymore as a guest, featuring her speaking the word "karma", the oft-repeated, important word in both "My Name Is Earl" and "The Fun Guy", though if I or Jason Lee had made a point of using that same word "karma" on August 24th it may possibly have been more obvious what the implied context usage of the word on that day might have been, though I'm only the guy who originated "Earl" and August 24th was only the last day of the first (and possibly last) season of "Memphis Beat", so what does my seeing Barrymore in "Earl" have to do with Barrymore on August 24th, and I should also mention that I've occasionally referred to Drew in earlier blogs regarding my influence, a positive influence I believe, and on a totally separate note, the inside track regarding myself with relation to the dove in Tim Burton's "Mars Attacks", to which I allude in my previous blog regarding Iran (8.22.10), and also alluded to, for those with a very discerning eye, in my [Sept. 6, 2008 blog, "In Common Again"](#), is that the dove in the original situation upon which the movie scene was based was a **mechanical flying bird** (you wind it up) in relation to myself and a fellow CalArts alum who herself is in relation to fellow CalArts alum Burton, surely a fun coincidence given that Iran unveiled their new **unmanned bomber** (which they call their "Ambassador of Death", and which is receiving enormous attention) at a point in time when the issue of their aiming for nuclear weapon capability has so recently resurfaced pertaining to when they will attain it, the deadline for stopping them now very much of concern, and I know I can take comfort from the certainty that it is a mere coincidence, and I'm sure we will all agree, the time has come for this sentence to come to an end.

Posted by [Steinhoff](#) at 10:29 PM 0 comments [Links to this post](#)  

Labels: [Drew Barrymore](#), [Jason Lee](#), [Tim Burton](#)

Sunday, August 22, 2010

[So I Says To Myself, Hey, I Don't Want The World Blowing Up, Right?](#)

The Beginning

First of all, happy birthday to Ray Bradbury, author of "Farenheit 451", a book that tells the story of a government that burned books as part of its handle on how people should relate to things.

Think Of Adults Talking About Sex When They Don't Want The Child To Get It

I choose today to convey two things that the Iranian President secretly communicated to me, which I expect he did so that I might use my secret super-access to communicate them to pop culture's most super-important. His secret communications were accomplished by the employing of a lexicon of a generally secret nature, which he used in publicly made statements. This lexicon is used frequently by a certain set of people, and in this instance, was used in conjunction with an apparent awareness of my personal knowledge of certain events.

I certainly know how absurd this must sound to the general public, and I don't expect to win any new friends here (I would nevertheless appreciate the men in the white coats being kept at bay, thank you). This is written for those who have the advantage of already knowing that my powers of dissemination are keen in these matters, that I draw from vast experience (did I mention, it also helps to trust that I am sane). The value of this explanation regarding the Iranian President additionally requires that one already be aware of my singular, secret, super-importance over the years in relation to Steven Spielberg, the most internationally prominent Jewish man in the world today, my singular, secret, super-importance over the years in relation to Paul McCartney, and also my secret, super-importance over the years in relation to so many other super-important people in the world, who, through the massive effects of their creative inspiration, have so powerful an influence on the hearts and minds of so many people. Many share the belief that the current nature of things puts the power of certain major pop culture figures very much alongside tremendous political power, irrespective of whether these individuals would wish to exist in a political context (I am not so cynical as to believe their power is limited to occurring in a political context, and would appreciate not being lumped together with those who see everything through that prism).

I'm almost finished with my preface(s) - I hope it is understood that some things require more context-setting than others.

Though there may appear to be a path available to the reader for piecing together the specific basis for the conclusions I've drawn with regard to exactly what was communicated to me, i.e., though it may seem that you can figure out exactly what caused me to believe these specific things were communicated to me by the Iranian President, I am quite certain that, even at best, you would not know more than a part of the story, a part of the basis for my conclusions. You would not have enough facts in your possession to properly refute my conclusions, though you might think so (this statement is of course not meant to be taken as proof that I must therefore be right, I merely wish to state that you are not in a position to use deductive reasoning to determine whether I am right or wrong about having received these communications).

Furthermore, the facts that some of you might possibly already have in your possession would likely mislead you into believing you have all the facts that led to my conclusions. This would be unfortunate, given the importance here and the consequential need for my words to be taken seriously. And so, the value of what I write here resides in your ability and inclination to trust in what I say. By now, there are some people who should. This is written for certain people within that set of people. There's a football of sorts here, and I'd like to see it reach the endzone, received by but one person if need be. An important investigation could perhaps be the upshot.

The Middle And The End

The Iranian President has pointed to two moments in two films. Through this, he has demonstrated the desire to solicit support for a position regarding nuclear power in his country. **He has relied upon my proximity to the most influential as his means of carrying his message. I will carry his message here, but again, I must emphasize, I do not consider him a sincere person, and liken his approach more to that of the convoluted government in Ray Bradbury's "Fahrenheit 451", than to that of a world leader seeking a way to make his true and honest feelings known to those who are so influential in shaping popular culture.**

The two moments are both contained in films by famed director Tim Burton. My dissemination of the references through the Iranian President's use of a lexicon was assured by his repeatedly drawing from the work of the same filmmaker, a fellow CalArts alumni who knew some of the same people as myself and who has himself made use of secret references known to few (as previously stated, there has come to be a lexicon that is used frequently by certain people). Some of the secret references made by the Iranian President are identical in both instances, further reinforcing my conviction with regard to how to read things. **And though both of these secret statements by the Iranian President have an obvious political significance, I would have the same conviction that I had correctly read his secretly made statements even if they had turned out to be on the subject of the old woman who lived in a shoe rather than political matters.** He did not have anything to say about the old woman who lived in a shoe, incidentally.

The first is the scene in "Mars Attacks!", where a dove of peace, a gift from our world to the Martians, triggers a massacre of those presenting the dove because it is supposedly misperceived as an act of aggression. The second is the scene in "Alice In Wonderland", where the Mad Hatter finds use of a weapon repugnant because it goes against his nature.

Why would the Iranian President prefer this avenue? He prefers to inject the poison of his propaganda into our reservoir (our most influential), than to be so clearly seen as engaged in propagandizing the world into seeing him as this

innocent little lamb. He sees vulnerability/opportunity in the idealism of our most important creative artists.

Posted by Steinhoff at 9:37 PM 2 comments Links to this post  

Labels: Iran, Smallville, Spielberg, The Mummy, Tim Burton

Thursday, August 19, 2010

I've Got The Key To The Highway Merge Ramp



This one may be of particular interest to those who appreciate that I don't make things up. It will also likely make me look like a desperate attention demanding liar to others. I don't exactly consider that any kind of a break-even, but the day I confine the things I choose to describe in order to avoid being, etc., etc. etc.

Our story begins with a subject I would prefer to avoid for various reasons: Once upon a time, the last time I'm aware of seeing a particular woman I once knew whose photograph was on the dark corkboard inside sleeve of Clapton's "Slowhand" album on account of me, I was on the 134 near the 210. And George Harrison (close Clapton friend) was expected to die inside of a week. He did. The previous time to that, this woman was in a car next to the one I was in as I was on my way to being driven past Clapton's Florida home (my being a Clapton tourist or something, I suppose; I'm also an influence on Clapton).

Yesterday, I noticed a Facebook friend had a Facebook conversation with her, so this is in that continuity - it was the first direct sign I've seen that she's still alive since the just-described two previous occurrences, though indirect signs of her still being alive are out there as well.

This morning, while I was on my way to work, nearly there, about to exit the 134 near the 210, there's a car in the entry/exit lane driving next to me, going too fast for me to exit in front of him, causing me to do a major slow down to let him enter the freeway in front of me, and to let me exit the freeway (which is good, it's always nice to have someone takeover for you on the freeway, lest it become too empty and boring, then they tear up the concrete and build a park on it or something).

[\[For more on this, go to <http://www.wikihow.com/Merge-Onto-the-Highway-Without-Crashing>\]](http://www.wikihow.com/Merge-Onto-the-Highway-Without-Crashing)

I feel inclined, in consequence of this which-one-of-us-is-gonna-slow-down negotiation, to take a good look at the driver. We weren't actually in a game of chicken, neither one of us was really on the brink of death at any point, but it was just unusual enough. And I do always have to be slightly suspicious of the unusual things that happen to me. People parade things around me for my benefit at times, being the secretly super-important person that I am. It comes with the territory. You may or may not be interested in the details.

I find, in this brief moment, that the other driver is either Eric Clapton or a look-alike. I have on various occasions described how I have to occasionally consider that I might be getting dispatched at me a look-alike, i.e., someone I am meant to think is a particular person when it isn't, rather than their simply being some random person I happen to think is some particular other person. For example, if it's the day Jennifer Aniston is marrying Brad Pitt, and someone who looks like David Schwimmer is driving next to me, I know it doesn't have to be David Schwimmer. But I'm certainly expected to believe it is.

I go to the Internet shortly thereafter, to see where Clapton might be in the world today, in case I might be able to resolve it then and there, as when Paul McCartney drove by me several weeks ago (see my blog article from among the blog articles I wrote several weeks ago). I found, in an article dateline Los Angeles, that TODAY Eric Clapton announced his first album in FIVE YEARS. Sheryl Crow will be on it. I should add to this, that [my July 21st blog \("All Roads Lead To Memphis And France"\)](#) described something done on Letterman for my benefit that was specifically in conjunction with Sheryl Crow being a guest. I believe there is evidence to support that assertion, and I believe that evidence is apparent if you are intelligent and inclined to spend the time examining when what happened.

I am now, therefore, absolutely convinced, given the importance of today with regard to Eric Clapton, that I "encountered" either a Clapton look-alike, or Clapton himself. As to whether Paul McCartney might have been behind it, or.... whether the three of us will ever be in the studio together (I've already proven I have the ability to drive there).... or whether I will later be able to describe being inside-referenced on the upcoming Clapton release (as has happened on other Clapton releases).... or whether I have made myself appear like a child crying for attention by making things up (opportunities to undermine how seriously people take me are not sneezed at by those who see the chessboard a certain way).... all of these are thoughts that float about unobstructed. The main thing is, it's about the music.

Posted by [Steinhoff](#) at 7:39 PM 2 comments [Links to this post](#) 
Labels: [Clapton](#), [McCartney](#)

Wednesday, August 18, 2010

[Nobody Knows The Trouble I've Hallucinated](#)



Yeah, Well I'm The One Who Oughta Be Quarantining You

Some of us look at other people, figure a few things out, and then divide them up into three categories: Beginner, Intermediate and Advanced. It's a weakness, of course, in that we all belong in one group, we're all the same, we all know the same things, have the same background information, the same inclination, willingness and perspective in putting facts together, etc. It's silly that I scored 97 percentile on my college tests and that this can ever make me feel that I'm among stupider people. I get so silly sometimes, it's enough to drive me up the wall.

Don't Put This Section Together With Anything

A while ago someone I know gave me a box of Q-tips. She didn't really give them to me. My group in my company had a Christmas Party and I was the lucky one who received her gag gift. She's an old friend of President Obama, lived a few doors down during the Chicago days. Even before I knew of that relationship, even before Obama was the president, I laughed about the Q-tips.

Isolate This Section As Well

The Iranian President said something not too long ago regarding the American President. Because I'm secretly super-important in relation to Steven Spielberg, the most prominent Jewish man, and also because I'm secretly super-important in relation to Paul McCartney and Saturday Night Live and Ridley Scott and Tim Burton and James Cameron and Sting and Madonna and The Rolling Stones and countless other institutions that wield unimaginable influence over the hearts and minds of Americans and the rest of the world, the Iranian President joins in. Like so many others, he said something in a lexicon that is unknown to almost everyone, a lexicon of which certain individuals have been continually making use. But we're all the same, really, no Beginners, Intermediates or Advanced, and if one of us doesn't get something none of us do.

All Of Five Minutes

In some of my other blog articles I've commented on my influence on Jason Lee's TV show, "Memphis Beat", an influence I've characterized as having grown

out of my influence earlier in Jason Lee's career. Such as my originating what became "My Name Is Earl", by sending my Earl-like idea to the producer of the 1995 movie, "Mallrats", Lee's first starring role, a movie which had been named for my video, "Mall Man".

Last night's "Memphis Beat" once again included a few things that, if put together with a few other things, spelled something to those I consider Intermediates and Advanced. As if there actually is such a thing as Intermediates and Advanced, that is, which there aren't, it's just me being some sort of silly, crazy con artist or something. But let's just pretend I'm right, okay, and then I can finish the train of thought and move on to the next subject and finish that and then we can get out early and catch a smoke before our next class.

In my 1993 video, "Mall Man" (do a search at Archive.Org), we have a big shopping mall mogul. In last night's Jason Lee episode we did as well. In "Mall Man" we have someone seeming to be a homeless person who really isn't. Likewise on last night's show. In "Mall Man" we have the idea of a woman getting a special gift for a fiancé, but it just isn't for him. On last night's show, likewise. Any of these connections in of themselves, nothing. All of these things on last night's show taken together with "Mall Man", *perhaps* again, nothing. All of these things put together with what I've been saying in other blog articles regarding Jason Lee and "Mall Man", that *is* something. Not to the Beginners, but to the Intermediates and the Advanced. And there are those who will hand over the microphone to the Beginners and boost the speaker to full volume for precisely that reason.

A Day In The, Okay, Not A Day Hanging In The Balance

At work, Obama's old friend from the Chicago days was supposed to give me a piece of paper showing she had permission to take a day off, signed by her supervisor. WEEKS ago. Her supervisor already knows she took the day off, the timekeeping system already recorded that she used up her time off. But I still need that piece of paper, it's part of my job, so that I can put it in a drawer and then a box for five years or so until the obligatory period of a potential audit has passed (like that's gonna happen). She laughs when I remind her. That's what happens when you laugh when someone gives you Q-tips. I'm this close to giving up on this and moving on. I'm really divided on this.

You Did Not Just Say That

Two days ago or so Bolton that Bush Administration right-wing/white mustache guy said the Israelis have an eight-day window to attack Iran's nuclear sites, after that, it would release dangerous radiation if they did. I'm left-wing, he's right-wing. He has a white mustache, mine is brown (okay, I'm willing to admit there's a little gray there). We're apples and oranges, therefore, I don't have to think about this.

It's A Small World (And That's Even Without Circumstances Having Yet Reduced It To A Speck Of Dust)

A recent Facebook development in my life has put a certain red wire very close to a certain blue wire. I sure am glad someone else is in the middle of that one. Though it actually has a whole lot to do with me. And yet it doesn't. It touches on a big part of this lexicon business I've been referring to, the part which stretches in the direction of what the Iranian President has been secretly connecting with in some of his headline-grabbing remarks over the past several years. I sure am glad there are enough Beginners in my life to scream in my ear that I'm just being silly about this.

Down The Hatches

Making good progress on my latest video, "Down The Hatch," which is currently in danger of being renamed, "Down The Hatches," and then good luck doing a search for it after you've read it in sketch idea form at Archive.Org, or vice-versa.

Oh Yeah

It took me 45 or so years, but I finally figured out something from John Lennon. I count about 14 major Beatle songs that I was a significant influence on (something to which I've occasionally made reference), and this one belongs in that column. The thing I figured out is, in the Beatle song, "Rain," it's like, emotionally a rainy day *versus* a sunny day. A year or so later, in the Beatle song, "Penny Lane," Lennon's emotional harmonizing on the word "Blue" in "Blue suburban skies" is like, *advocating* that the skies are blue. Meanwhile back, "the fireman rushes in from the pouring rain". So, therefore, it's like, a rainy day *versus* a sunny day.

I bet if I had really worked at it I could have gotten this in only 22.5 or so years. Then again, I hope I never stop being a Beginner, finding things that were always there but are only now exploding off the page in front of me.

Posted by [Steinhoff](#) at 7:30 PM 0 comments [Links to this post](#) 

Labels: [Iran](#), [Jason Lee](#), [John Lennon](#), [Obama](#)

Friday, August 13, 2010

You Really Have To Put Your Ear Right Next To The Speaker

As some who might be more familiar with these blogs can testify (not that they wouldn't leave the country if that's what they had to do to get out of testifying), some of the important-type things I describe here are accompanied by the kind of evidence an intelligent person can disseminate and appreciate, while other things are not. The same way you cannot prove to most of us that you didn't sneeze five times in a row eleven minutes ago. Your not being able to prove certain things is not to be taken as an indictment against you. As

always, my hope/expectation is that the vast accumulation of things I *can* prove would suggest to those who are intelligent and good judges of character that "certain types of things" really do happen to me. In other words, you gotta give me credit already. Unless you don't happen to feel like it, but you don't feel like doing the (admittedly voluminous) research, and then have something to say about me being some kind of a.... which leads me to wonder a little bit about you, or maybe not just a little bit.

The Shadow Is On The Wall

Some may have expected me to do my blog article about Tim Burton's "Alice In Wonderland" by now, as this movie is currently available as a pay-per-view. I already described in a blog article, upon it's release in theatres, how I was a big influence on this movie, how I tend to be a big influence on Tim Burton films ([March 16, 2010, "Kalorping Against The Jabberwocky"](#)). We both went to CalArts at the same time, knew a lot of the same people, though we scarcely encountered each other. Nevertheless, I have come to be a very significant influence on him. I also wonder why his hair style is conspicuously identical to the one I had while at CalArts.

But no, I am waiting for "Alice In Wonderland" to come to the premium cable movie channels, that will give me the kind of time I need to put together a videoclip. For now, I can relate what I believe are related bits of information with regard to the blog article I wrote upon seeing this movie.

Those with hundreds of millions of dollars know, as might those with only fifty dollars, that if you only have three Facebook friends, Facebook shows up on your page and suggests you friend certain individuals who visited your Facebook page (if you have a number of Facebook friends, they have a more vast set of people to suggest, as they draw from all friends of all of your friends). I now have 26 Facebook friends (my reclusive nature catching up with me in terms of my not having accumulated a vast number of friends and acquaintances over the years), but at the time I wrote about seeing "Alice In Wonderland", mentioning my influence, I only had three (hey, I wasn't even trying). Within approximately two days of my aforementioned "Alice" blog article, I was directed to go to my Facebook page. This was accomplished by someone I hadn't spoken with in about 30 or so years, whom I shall refer to as Person A, inviting me to be her Facebook friend. I did, and of course then went to my Facebook page, for what was the first time in half-a-year. And there was that thing I was just talking about, Facebook suggesting I friend someone who had apparently visited my Facebook page, someone I knew at CalArts during the '70s, whom I shall refer to here as Person B. Without the "directive" from Person A to go to my Facebook page, I never would have seen that Person B had visited my page. I then did what one might expect I would do. I looked to see who Person B's Facebook friends are/were. Person B turned out to be one of Tim Burton's eighty Facebook friends. So two days after my blog about being a big influence on Tim Burton, most recently "Alice", I am being directed (yes,

directed I say!) to one of his relatively few Facebook friends (few considering how big a figure he is).

When I was little we used to go to Passover Seders at the home of Person A's father, also attended, of course, by Person A. Another person we would see there was someone named Stanley Panesoff, who was involved in a TV show they had back then, "Dark Shadows". This meant something to a kid (not that an adult should be thought childish were it to mean something to him). There were no other people of such note at the Seders, at least none of which I was made aware, and I was a kid. That is why I find it of particular significance that Tim Burton has now announced that he plans a movie version of "Dark Shadows". Remember, this is now Person A in a certain connection with Tim Burton, not just Person B. Presumably these A and B Persons come from different times in my life, if I may describe them that way.



Then there's the fact that the Facebook page of Person B, whom I have not friended (I cannot even say she was ever my buddy at any point in time), currently features, as her primary photograph, a depiction of her that is strikingly similar to this still from my 1998 video, "(Kalorping for) Gosk 2" (posted at Archive.Org in 2005). Only she is lying in the backseat of a car instead of in the front seat, and the door is most decidedly open rather than most decidedly closed. In my photograph, it is Robbie Cavolina, who played Vinkalert in "Gosk 2". He also was Joni Mitchell's art director on a large number of her album covers, as I was a secret but major influence on a large number of Paul McCartney album covers. The particular significance here is that, it is right during this several-minute section of "Gosk 2" that my influence on "Alice In Wonderland" takes place.

This also regards what the Iranian President hooked into, Lexicon-wise, when he was saying something about the American President a little while ago, but it would take way too many words to go into that here. [This might be a good place to again mention that I believe a number of strange things happen to me as a result of being secretly super-important in relation to the work of Spielberg, McCartney, Cameron, and many others of international note.]

All this and (fill in current amount of New York City subway token, not sure what that is these days) will get me a ride on the subway.

Not Beyond The Pail

Yesterday I became Facebook friends with someone I hung around with a little during the late '80s, David Peel, who is the same David Peel mentioned in the Lennon song, "Sometime In New York City". He is most known for the rock albums, "The Pope Smokes Dope" (produced by John Lennon) and "Have A Marijuana" (connected in subject matter to "The Pope Smokes Dope", but not produced by John Lennon).

Today I went for a brief drive, and believe I saw the guy who plays Kumar in "Harold and Kumar Go To White Castle", a very marijuana-related movie. I also believe I saw the guy who plays Jay in the numerous Silent Bob and Jay (Kevin Smith) movies, a very marijuana-related movie character (I have also been an influence on the Silent Bob and Jay movies, here and there, sometimes more than other times). I am not aware of seeing anyone else I might recognize today. I therefore correlate these sightings (unless they were look-alikes) to my having become one of David Peel's many, many Facebook friends. I know myself well enough to know it was not the power of suggestion that caused me to imagine I was experiencing these sightings. If you would tend to want to infer that, you are not taking into consideration the evidence that does exist that these types of things are often set up for me to experience. I have to admit, I would have been just a little bit more pleased with it all if the person who played Kumar hadn't turned around, after the movie, and denounced pot smokers, saying he is that separate from that character. He seems like a nice type, and perhaps someday he will understand what respect for human autonomy really means. A lot of people still seem to have difficulty with that.

Posted by [Steinhoff](#) at 8:24 PM 0 comments [Links to this post](#) 
Labels: [Dark Shadows](#), [David Peel](#), [Jay and Silent Bob](#), [Kumar](#), [Tim Burton](#)

Tuesday, August 10, 2010

[Maybe You Should First Explain To Me What Being The Ninth Beatle Will Entail](#)

[Hail, Hail, Chicago's All Here](#)

I stated in my May 1st, 2010 blog (readable on this site, and also to be found in Volume 3 of my blogs published/copyrighted in May 2010 at [Archive.Org](#)):

"In The Future All My Troubles Seem So Far Away

"A new event has occurred in connection with my observations that someone behind-the-scenes at the Huffington Post website is very much 'on' to my secret super-importance (or partially on?)...."

Something not unrelated to this observation about Huffington Post occurred today. Ariana Huffington printed an article entitled, ["Third World America' Excerpt: Michigan Father Commutes To Chicago For Work"](#). Here is what I find

particularly interesting about that article (not counting the article itself) - just two days ago, in my August 8th blog, I stated:

How many movies are there where the guy with the private airplane shocks someone by saying, "Hey, let's have dinner in Chicago!"

So, if you put two days ago together with today, and sprinkle in some May 1st, you might have to see something, I would think. I wouldn't assume that the Mayor of Los Angeles, who is one of my few "fans" at Huffington Post (they have fans for when you comment on an article - I comment as either JonathanDS or JonathanDS2U), has a proper vantage point for putting these things together to see the composite whole I'm drawing, but that's the lot of those who are fans of my comments at Huffington Post without being fans of my own blog articles. I only regret that there is little or nothing I can do for these sad unfortunates. Maybe I should direct people to these blogs sometime when I'm commenting on a Huffington Post article. Let's see, how about, "I too am concerned about the economy, in fact, I'm the 9th Beatle, I believe, with no hope of ever becoming the 5th Beatle."

Yes I'm Gonna Be A Person Who Remembers Not To Run Out of Gas Next Time

Also *possibly* in relation to my blog article of two days ago, on my way to work today I saw an uninhabited car pulled over onto the shoulder of the road, and found the car seemed to very much resemble the car I saw that guy driving, that guy I mentioned in my two days ago blog article. I don't know if there was anything to read from that, though today's car did have some sort of very small sign, like a large post-it note, taped to a side window (I didn't stop to read it). If I were better at identifying fancy black sports cars I might have something more definite to offer here, however, ignorance about cars remains one of my few guilty pleasures and I don't see this changing much in the future.

I suspect this could be one of those bits where first Paul McCartney shows up somewhere for my benefit (as described in my August 8th blog article), then someone takes over from there - I'm supposed to attach something to whatever his assigned delegate puts in front of me. Oh look, let's put a car like the one Paul drove behind him when he's on his way to the mountains. Now let's put the car in front of him when he's on his way to the supermarket. Don't even need to put McCartney in the car. Gee, this is fun, are you keeping close track of the look on his face when he sees it's not a Beatle?

I once knew a girl who knew/knows Paul McCartney. Her photograph was "once" on the inside album sleeve of Clapton's "Slowhand" on account of me (I was the only one given in the CalArts dorm that year whose room that had a brown corkboard bulletin board, and the inside Clapton album sleeve featured photos apparently tacked to a brown corkboard bulletin board; the previous year I had

the dorm room with the different looking carpet because Amy Wexler, the daughter of Jerry Wexler, the head of Clapton's record company, had destroyed the carpet the year it was her room, etc., etc. - I've explained all this before in earlier blogs). God forbid the "Slowhand" girl should be the McCartney assigned delegate who gets to leave cars on road shoulders for me to make things out of. A conversation I once had with her led to Tom Hanks' TV sitcom, "Bosom Buddies" (also something I've described before), and yet she has never come forward and vouched for my assertion that I'm secretly super-important, or done anything about it. Would Mary Tyler Moore behave this way? I wonder if this is the sort of thing McCartney and Spielberg laugh about together in the Hamptons, where they're reportedly next-door neighbors.

Earl Gray Area



Nothing happened in connection with me on tonight's "Memphis Beat", which in itself is worth noting. I do have an observation, nevertheless, just in case they thought they were doing something that I would find worth noticing. Can't leave them hanging if that was the case, but I emphasize, I expect it never happened, is just a coincidence if even that, yet just the same, I have to take into account the possibility:

In my August 4th blog, in the section entitled, "His World", I pointed out a moment in one of my major little videos, "Gosk 2" by including a videoclip excerpt, as it was in connection with something or another (read it/view it). In that same "Gosk 2" scene, one of the characters from the planet Klug finds that his girl is all taken by the music being played by an Earthling, and he is not delighted. One finds a certain correlation made in "Gosk" to racial tension vs. embracing racial differences. [If one takes the trouble to read my entire 1993 full-length screenplay that I've posted at Archive.Org, one will in fact find a very positive message on that subject, where things culminates in all the people of Earth and all the people of Klug feeling great love for one another. It's really heartwarming, someone should make this movie, though surprisingly it gets treated more like a car by the side of the road with parts worth stealing.]

And so in tonight's "Memphis Beat", a white character is not too delighted that his former girl is all taken by the music played to her by a black character. We suspect race might have contributed to his killing his former girl and framing the black guy, though thankfully they are always careful never to take us too far into the deep, underlying motivations of a killer, lest it transform us all into killers (some of us even feel the need to stay away from people who enjoy mimicking Jack Nicholson's "Here's Johnny!" from "The Shining", not to mention the Barney song, but I digress).

Also on tonight's "Memphis Beat" we find a snow globe. In the scene in "Gosk 2" that immediately precedes the "Gosk 2" scene to which I've just referred, one of the characters observes, with regard to little white flakes floating around, "I

think I know where all these little white flakes come from". However, in truth, "Gosk 2" is not set inside a snow globe, which is only one of the places where the correlation falls apart.

Posted by [Steinhoff](#) at 10:04 PM 0 comments [Links to this post](#)  
Labels: [Clapton](#), [Hanks](#), [McCartney](#), [Memphis Beat](#), [Spielberg](#)

Sunday, August 8, 2010

Stuck In Traffic, Not

This installment is specially designed to convince people that I'm out to impress them with my zany quality of applying wishful thinking to reality, or perhaps a desire to seem like I would say anything to get ahead by being impressive. Or else this blog might be an important historical document for those who will someday come along in the future and want to reinvestigate our lives because they found out the mainstream media didn't have the whole story and basically they're left out of the real loop without these little fragments of information.

On Friday I sent someone a message regarding one of my important videos, which I made at CalArts years ago (1978), "How Did The Future Learn To Play Monopoly?". You may want to research mention of this video in my previous blogs, by going to Archive.Org where I occasionally publish accumulations of my blogs, so that you can do a nice, simple word search on that one. I describe how there is a specific basis (involving filmmaker Robert Zemeckis) for concluding that its title led to the movie title, "Back To The Future". I also describe how my video was a HUGE influence on some important Paul McCartney stuff, particularly his movie, "Give My Regards To Broad Street".

Because this video was a HUGE influence on some important Paul McCartney stuff, and because the communication I sent someone Friday was of a special nature, I expected to see some acknowledgment of my message occurring while I was out for a drive on Saturday. This expectation I had came out of there being a certain strange tradition, though not one experienced by most. So I expected to see something, I don't know, a personalized license plate that read, "PM", perhaps. And while "PM" can mean afternoon as opposed to "AM", I would know the secret meaning (oh yes I would).

So I'm driving along a road that strongly resembles a road in the above-referenced movie, which appears at the beginning of the movie, which is right after a part of the movie upon which I was a HUGE influence. And I had stopped thinking about expecting to see some form of acknowledgment for quite some time by now, because it isn't the kind of thought that lodges in my brain excessively, it merely crossed my mind.

At this point, on this road, I was on my way to the nut house - and a funny thing happened. Actually, I was on my way to the Somis Nut House (located in Somis, California), one of my regular journeys that comes up periodically whenever I need to replenish my bad cholesterol remedy, walnuts and

almonds. But let's stick with my original wording: "I was on my way to the nut house". I have a whole subset of followers whose primary enjoyment of me comes from the fact that I will occasionally say something that sounds like I know I'm crazy. Opportunities to play to them are rarely so perfect as this.

So a funny thing happened (I may be making a play-on-words reference to the movie title, "A Funny Thing Happened On The Way To The Forum," that Zero Mostel movie Richard Lester made around the same time he made Help!" and "A Hard Day's Night"). And if it seems like I'm taking a little too long to get to the point, there's a special reason. I was always brought up to avoid saying things that make me sound REALLY, REALLY crazy. Crazy's okay, really crazy I'll do, we all have to make sacrifices, besides, I already mentioned that subset of followers. But this will downright alienate the few people I haven't alienated already.

Paul McCartney drives by, looking at me very happily. One rarely sees him looking this happy, and we've all seen images of him looking *extremely* happy, so in other words, here was a person who was conspicuous in his happy appearance. It was contagious - I'm still happy.

I went home and checked to make sure Paul McCartney is on the other side of the world so that I know I need not feel any obligation to anyone to mention it, because it was an illusion. He had a concert the next day in Canada. Not good enough. In fact, the personalized license plate I saw at a certain point that day regarding jet lag was now hammering in my head, a horrible reminder that airplanes really do exist. I was still in the world of serious ambiguity, that place where one cannot really be certain in relation to a matter of considerable significance. Okay, but then I saw that an interview he had given to a Canadian owing to the upcoming concert there had aired the day before. Yet the article about the interview somehow carefully avoided stating when the interview itself took place. And then there's airplanes again. But airplanes have such uncomfortable seats. Though it is in truth fun when you have a billion to suddenly say to yourself, "I'm going to scoot way over there and then scoot way back here!" How many movies are there where the guy with the private airplane shocks someone by saying, "Hey, let's have dinner in Chicago!"

I seem to be dwelling on a part of the story that some people wouldn't. While others wouldn't see any story, just someone who thought he saw someone he didn't, and if he did, what does it have to do with that person, because that part about "How Did The Future Learn To Play Monopoly?" doesn't sound right to me, does it sound right to you, etc., etc. Well, I hope those people and also those other people and let's not forgot those other other people realize, that some of us like to address more than one frame of mind simultaneously.

So long story short, Paul McCartney has yet again found a way to trick me into feeling he has no further obligations where I'm concerned. Like it would matter

if I thought he did. That's right, I'm talking about making it possible for me to go further than the nut house should I feel the inclination.

Posted by [Steinhoff](#) at 10:28 PM 0 comments [Links to this post](#) 

Labels: [Paul McCartney](#)

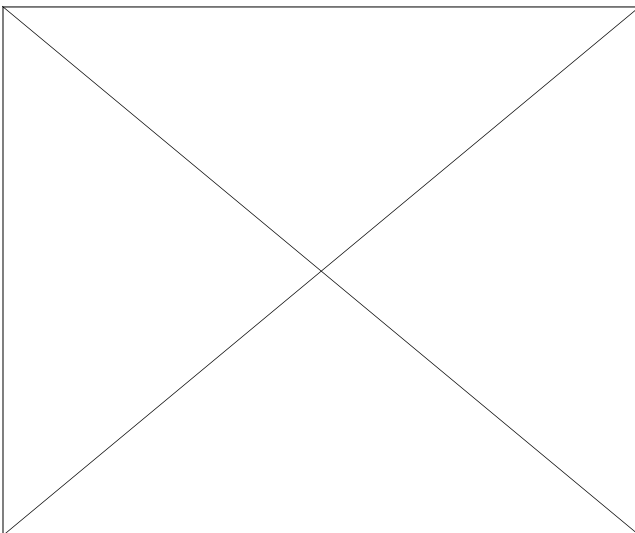
Wednesday, August 4, 2010

That Elvis Sure Can Play The Piano



The Movement You Need

Those who remember all the way back to my previous, July 28th blog article may recall that in the "Unreal Dream" section, Item 6, I characterized Stevie Wonder as having a negative reaction to Paul McCartney's hand on his shoulder (as always, this was part of a larger statement I was making, as opposed to being a personal exploration on my part into hands and shoulders of celebrities). I have reviewed this McCartney and Wonder moment, and though I continue to regard it as significant in terms of the statement I was making, it was far from the race riot I might have seemed to have been suggesting. The following videoclip, I believe, reinforces the idea that, when taken cumulatively with the other observations I was making, that other context, through which one might see that moment, loomed in proximity:





With regard to the above photograph showing the two American Presidents, which is also from that same event, I believe it might be added to Item 2 of that same section of that same previous blog. It was a recurring image throughout that show for there to occasionally be this portrait of Washington and his outstretched hand seemingly hovering behind various people onstage. Thus, significant in the context I was trying to get across.

A Little Colder

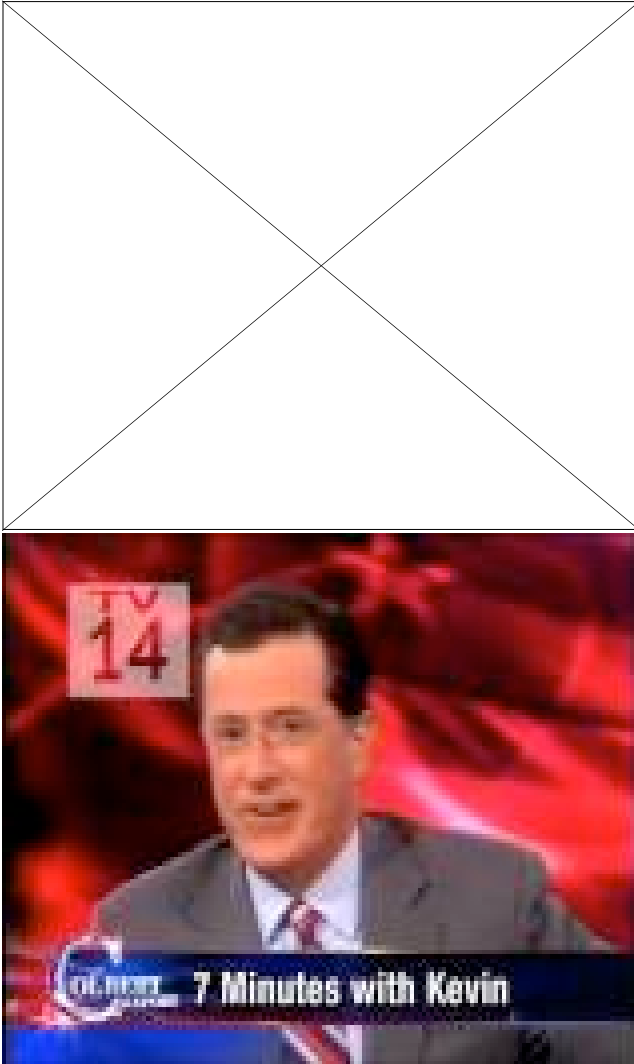
Those who can remember even further back than my previous blog article, all the way to my July 20th blog article, "Let's Pretend I Think We're Both On The Same Page", should recall that I announced there my newest little video project that I'm working on, "Down The Hatch". I have subsequently found something done by Stephen Colbert to be worth noting in relation to this.

I have previously pointed out from time to time in my blogs how Colbert and The Daily Show will sometimes include things in relation to my material (I have also explained how I am responsible in a big way for Colbert's bear sketch with Elvis Costello in Colbert's Christmas special a few years ago. I suspect my influence in those parts has a little to do with someone I once knew, producer Stuart Cornfeld, crossing paths from time to time with much that is in connection with Daily Show alumni (I have also in previous blog articles gone into how I am a continuing influence on Stuart Cornfeld's work).

So anyway, my "Down The Hatch" video project announcement came while Colbert was on vacation. He is just two days back from vacation (i.e., on his second show following my announcement), and Colbert happens to open his show by doing something that is among the things that occur in "Down The Hatch", a moment of the sort Colbert might be expected to pick up on. From my "Down The Hatch" comedy sketch idea (posted in 2006 at my website; posted in June 2010 at Archive.Org):

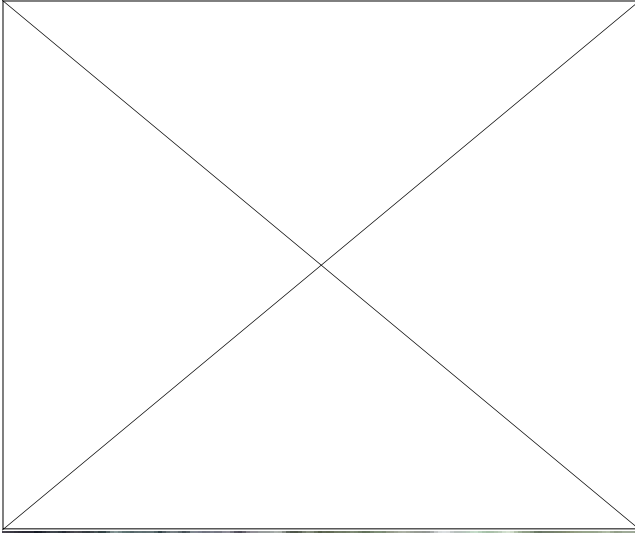
"PENNY, her back to the audience, opens up her blouse to STEVEN."

From "The Colbert Report", July 27, 2010:



His World

Having had the chance to see the 2009 movie, "Planet 51", it being that the Starz Channel recently began featuring it as an "Early Premiere", I was pleased to discover the influence of my 1998 video, "Gosk 2", stretching way over there:



I wish to add, that I appreciate their faithfulness to my underlying idea, which was to have someone all agitated that an outerspace alien is in his midst (correlated in the audience's mind to a relatively racist disposition), the character anxious to get everyone else as agitated by this as he, then cutting to the actual source of the agitation - an alien anti-climatically conspicuous by his innocuousness, and an implacable resistance by the other characters to share the agitated character's discombobulated feelings, despite the accusation from him that their disposition reveals them to be crazy/sick rather than he.

Make It Better

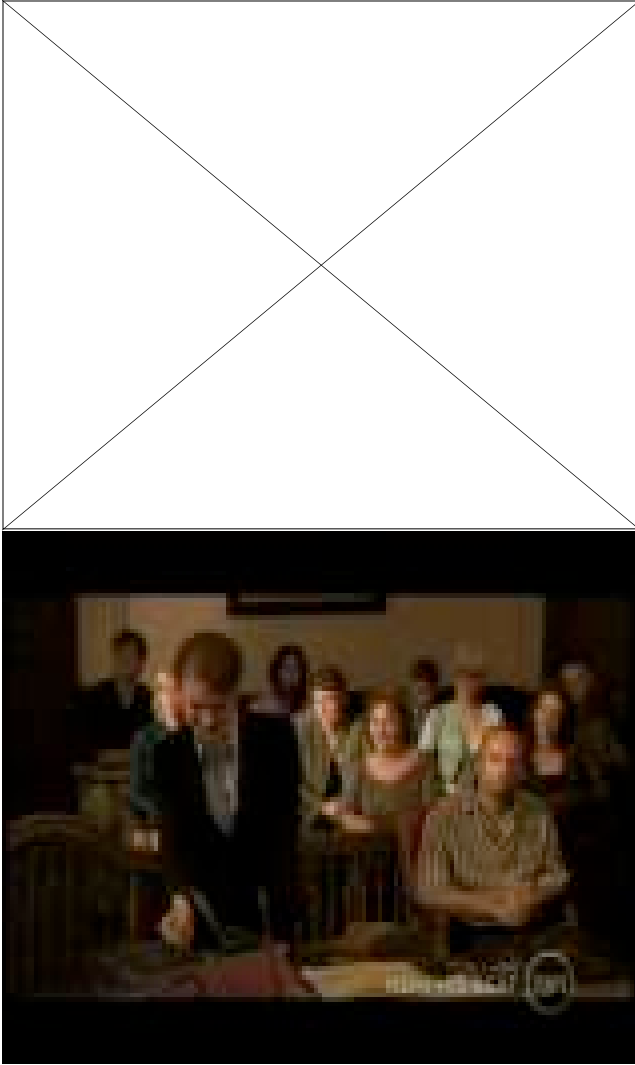
In my July 6th, July 13th and July 21st blog articles I refer to how the same nine-second section from my 10-minute 1993 "Mall Man" video (posted at Archive.Org) has very recently been focused in on, in pieces, specifically with relation to the TV show, "Memphis Beat" (and one time when Memphis was important on a David Letterman show). One really does have to do the research, however, in order to appreciate that a special context brings

together what one would otherwise tend to see as random, separate moments.

The nine-second section from "Mall Man":



With relation to this, I have found that key occurrences in the August 3rd "Memphis Beat" should also be tuned in on with this same context in mind. I have done a little extra (easily recognizable) sound editing with the following videoclip from that episode to drive home my point:



Take A Sad

And finally, a few things have occurred that I regard as being in connection with a matter I've occasionally been referring to in my blogs, which pertains to the Pakistani Taliban, the Iranian President, the American President, Tim Burton and Smallville in relation to inside-references to me/my material (a matter I have expressed as being something I regard as the result of my secret super-importance). However, I don't know exactly how much most people can truly appreciate how there can be occasions when even a single syllable can clearly belong as a piece in a puzzle. Or, for example, how a single word can clearly be meant to be associated as part of the Beatles song, "Hey Jude", rather than it merely being one's imagination to believe that one is to associate a word as part of that context. Not that I'm saying I would necessarily win anything if I were to be a guest on "Wheel Of Fortune".

I don't know that including the public-at-large in this matter will keep the world from blowing up, though it could, or perhaps the opposite, who knows

what's "better"? Probably, it's a mistake to think anything really comes down to one person, or ten people, or a million people, or whatever. I'd prefer not to think that, anyway. Yet perhaps at some point I'll get around to rendering something about these new things that have occurred just the same. It's just a matter of figuring out what's good, better, better, better, or....better.

Posted by [Steinhoff](#) at 10:13 PM 1 comments [Links to this post](#) 
Labels: [Jason Lee](#), [Paul McCartney](#), [Planet 51](#), [Stephen Colbert](#), [Stevie Wonder](#)

Wednesday, July 28, 2010

Special Thanks To Washington, Obama And McCartney

Unreal Dream

My July 23rd blog ended with my stating:

"I'm sure that, whatever specific elements might someday get glued together through the development of this concept, those elements will eventually find some way to unglue themselves from it."

My July 25th blog began with:

The image of the sword in the stone (Excalibur), which was followed in that blog by an allusion to the legend regarding it, which is about only one person being able to remove the sword from the stone (King Arthur).

So on the one hand (7/23), elements that, though they might one day become glued together, someday they will find a way to unglue themselves from each other. On the other hand (7/25), two things bonded together that only one person can separate.

I shall now bring together things that should unglue simply by breathing on them, or sneezing on them, or chewing on them, or whatever you feel like doing to them. I do so for your amusement, and also on the strange, remote offchance that it has been dictated to me to do so, by Paul McCartney and/or President Obama, via things regarding tonight's fantastic broadcast of McCartney being honored at the White House. And may I take this opportunity to say, that broadcast was a golden moment, and I have no desire to pull apart what came together there. I have nothing but thanks for their having done this. I would give them both an award to go with the Gershwin Award McCartney was given by the President, if I had one, not that I could do more to make that moment hold together than what has already been done. The specialness of the evening was remarkable.

I won't be backing up any of the following statements which, combined, comprise my theory that I might have been meant to see a connection in this McCartney/Obama event to my ["Steinhoff's Dostoyevsky's 'Uncle's Dream'"](#). So many of my previous blogs already go on at length to prove to the intelligent that I am a secretly super-important person to whom things happen that are far

beyond normal experience, if you put pieces of puzzles together left by people who don't wish to speak too loud. I know this must appear to a newcomer as totally audacious, crazy, etc. Did I say "newcomer"? You could imagine yourself to be well familiar with what I have contended in the past, however, if you never bothered to follow the details, for lack of intelligence, inclination, ulterior motives regarding certain powerful situations, etc., then that which I do in these here type things will always be new/unfamiliar to you.

1. Paul McCartney has on innumerable occasions said and done things intended to be in relation to me. I have known many who know him, and I have been a very significant influence on him over the years, going back to the '60s and continuing to the present day. On my first few days ever in London in 1983, had I run across the train tracks at Baker Street Underground Station to be on the same platform as he, when we both were nearly the only ones in that station, we may even have shaken hands. Several days following our not shaking hands, I was invited to a dinner party by his next-door neighbor during the '70s. Unconnected events, perhaps....

2. A number of years ago, a song McCartney wrote with Elvis Costello (who appeared in tonight's broadcast of McCartney being honored by the President at the White House) contained a line, "She wants to shout at the back of his head." I interpreted the origin of that lyric as coming from something I came up with for my video, "Steinhoff's Dostoyevsky's 'Uncle's Dream'", wherein a character hallucinates that a woman is shouting at the back of his head.

3. A recent interview with McCartney about playing at the White House had him choosing to characterize the experience as being very comfortable, where one felt one could say anything, like when one is speaking to a **cousin**. In my "Uncle's Dream" video, a character is specially advised *not to feel free to say anything* when in the presence of a particular important individual. My **cousin** and his wife appeared in my "Uncle's Dream" video.

4. In my "Uncle's Dream" video, there are many references to the power someone has over a most important person due to her playing music before him. The nature of this idea is not totally unrelated to the nature of tonight's McCartney/Obama broadcast. (I certainly do not mean to infer anything, I am simply making an objective statement.)

5. When President W had that whole front-page episode over **putting his hand on the shoulder of the German Chancellor and her responding with apparent revulsion**, the incident occurred one day following my having emphasized the significance of an identical act (as described in my "Back To The Political Future" pdf at Archive.Org) that occurs in my "Dostoyevsky's 'Uncle's Dream'" video being used on a "Monk" episode (almost all episodes of "Monk" made inside-references to my material, which I attribute to my having once known the former President of USA, which made "Monk", having some kind of hand in

it, it seems to me. He's always doing stuff like that in relation to me, seems to me. And at some point after that W incident, when W stated that his reading tastes were very epileptic, I believed this related to that previous situation, in that Dostoyevsky is one of the world's most well known epileptics, despite it obviously seeming to be that W meant to use the word, "eclectic". Paul McCartney was widely quoted as having said, while at the White House, that it was nice to now have a president who knows what a library is (PBS today defended not editing that into tonight's broadcast). This was McCartney touching on the subject of W's reading.

6. There was a moment in tonight's broadcast when Stevie Wonder appeared to respond **negatively to McCartney putting his hand on his shoulder** by pulling his hand off (as if it was overdoing it, as it followed McCartney kissing Wonder's head).

6. Once many years ago when McCartney was a guest on Saturday Night Live, he played a butler character who did a few things relating to the butler character in my "Uncle's Dream" video.

7. The female star of my "Uncle's Dream" video, my friend Sandra Church (former Broadway star and Brando's wife in a movie), once mentioned to me going to Thanksgiving Dinner at Judy Collins'. Judy Collins was a very close friend of Linda McCartney.

8. Tonight on a separate show, a nightly news comments show, someone appeared with comments whom I've never seen before, and I've seen this nightly news comments show a lot. She had the same, somewhat uncommon last name as a person I know who is a friend of Obama from Chicago. Obviously not connected to the other person with the same last name, yet interesting that this person should be there to bring the other person to mind today of all days.

9. I have occasionally noticed my influence on things said by the President the day following my putting something out. This was also true of W and Clinton.

10. Now unglue everything in items 1-9 for future use elsewhere in other contexts. But do me a favor and find some place to store these elements in the meantime. You could rearrange the letters, I think they could all write out something from Shakespeare (though you may need to add or subtract a few punctuation marks). I promise not to sign the above with anything other than a pencil, so it should all be simple to unglue.

From Last To First

In my previous blog I referred to something I wrote 30 years ago, ["Two Hours In The Life Of George Washington"](#). I have since then posted a pdf of it at Archive.Org.

Doesn't Count

Nothing to report regarding any influence from me on Tuesday's "Memphis Beat", unlike most of their other episodes (which I proved/demonstrated in previous blogs).

[Unless you count the fact that Tuesday's episode showed the influence of "My Name Is Earl", an earlier Jason Lee TV show that first originated from something I had sent to someone I once knew, who was the producer of the first movie Jason Lee starred in. "Earl" references on "Memphis Beat" shouldn't really count, though, as "Memphis Beat" stars Jason Lee, so if his references to his own earlier show have to be thought of as automatically coming back to me, all of our lists of who we might owe credit to would be endless.]

Posted by [Steinhoff](#) at 10:34 PM 0 comments [Links to this post](#)  

Labels: [George Washington](#), [Jason Lee](#), [McCartney](#), [Obama](#)

Sunday, July 25, 2010

She Killed To Get Into The Party But They Were All Out Of Those Little Hotdogs When She Got There



Here are a few little pieces that may be part of little and big puzzles - or perhaps they're just little pieces, period.

The Best That You Can Do

It's London, 1983, and it's the day my photographs are supposed to be ready for me to pick up - the photographs of my day trip a few days before to Glastonbury, where King Arthur was supposed to be buried. So on my way to the store to pick up my photos, there's Arthur, standing there, staring at me, or more precisely, there's Dudley Moore, star of the 1981 movie, "Arthur". Here's the thing: there was a fence in front of a house, Dudley was standing in front of the fence, and the rungs of the fence were all cast iron and made to look like sword handles at the top. But the one Dudley was standing directly next to was missing the handle (broken off by someone, apparently). So, think of the legend of King Arthur and Excalibur, the sword in the stone, everyone trying to get at the sword. Dudley/Arthur had a very concerned look on his face - it

really was a picture.

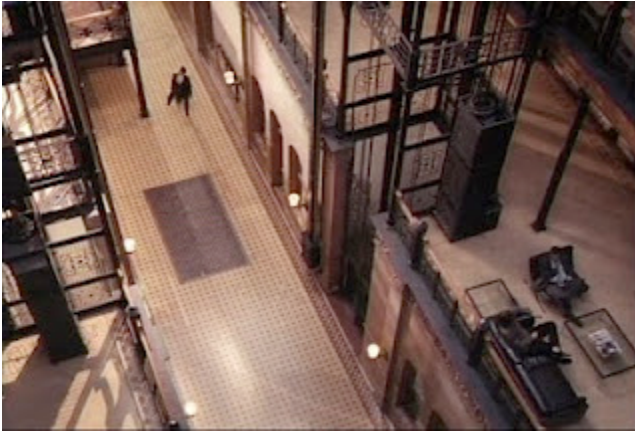
So then recently I'm once again watching the movie "Arthur", and suddenly I notice something. The movie came out in July 1981. Earlier in 1981, or possibly late in 1980, I was involved with trying to put together my own little avant garde movie project, "Two Hours In The Life of George Washington", intended as a 45-minute real-time movie about the father of our country having a sex affair (that was where the missing hour and fifteen minutes were intimated to be about - the whole thing was meant to be done in a style too absurd to be taken for real on any level). At one point Washington is walking through a horse stable (he is if the movie had ever been made, that is, which it wasn't), addressing each horse individually (they each had the name of a future American president, and he had something very special to impart to each). And there it was, in "Arthur", a comparable moment (by my standards) in a scene involving Dudley Moore and Liza Minelli. My experience tells me that the nearness in time of my attempted film project to the release date of "Arthur" is indicative of where the idea came from. Of course, my idea never got anywhere. Harley **Lewin**, a famous rock lawyer I had worked for as a temp once, expressed a little interest; so did Carl Zucker, who was Woody Allen's locations manager on "Interiors" as well as being someone I had once worked with; and finally, so did Ken Hanson, whose brother was a friend of Yoko's before she met John, as well as also being someone I had once worked with. Nothing happened though. Unless you count that **Lewinsky** business that followed in the '90s, but a connection to that is too ridiculous to even consider.

Third Sword In The Stone From The Sun

I brought together the below stills from two different films, the 2009 Joseph Gordon-Levitt movie, "500 Days of Summer", and my 1974 CalArts Film Class' student film, "Limbo" (starring Dinah Manoff, who was also in this class) for a specific reason even greater than the sheer joy of seeing people in gorilla costumes, or seeing L.A.'s famous Bradbury Building, or seeing both at once.







In several recent blogs I observed that, beginning with "Third Rock From The Sun," I seem to be a continuing influence on things involving Joseph Gordon-Levitt, star of "Inception". This time around I draw your attention to yet another significant similarity with relation to Joseph Gordon-Levitt and myself:

- The very last scene (i.e., the ending) of "500 Days of Summer", which was filmed at the Bradbury Building, involves two people competing for the same job.
- In "Limbo", also filmed in the Bradbury Building, the characters are there to compete for the same job as well.

Cut To Hat

I may very possibly have passed by Steven Spielberg today, which is significant because of my immediately preceding July 23rd blog ("It's A Matter Of Principle, Or Money, One Of Those"). Because of my previous experiences, I had already pre-anticipated that something might very possibly occur during my first non-commuting drive since that July 23rd blog that would be something I would regard as fitting in with that blog, owing to the special significance of that blog. This does not mean it was necessarily actually Spielberg I saw today, but it does mean I was meant to feel that it may possibly have been. He was wearing the identifiable Spielberg baseball-ish cap, had the salt-and-pepper beard.... he also had an expression as he spoke to the person next to him that slightly reminded me of when Dudley Moore was concerned about something back in 1983 London.

Posted by [Steinhoff](#) at 8:47 PM 0 comments [Links to this post](#) 
Labels: [Dudley Moore](#), [Joseph Gordon-Levitt](#), [Steven Spielberg](#)

Friday, July 23, 2010

[It's A Matter Of Principle, Or Money, One Of Those](#)

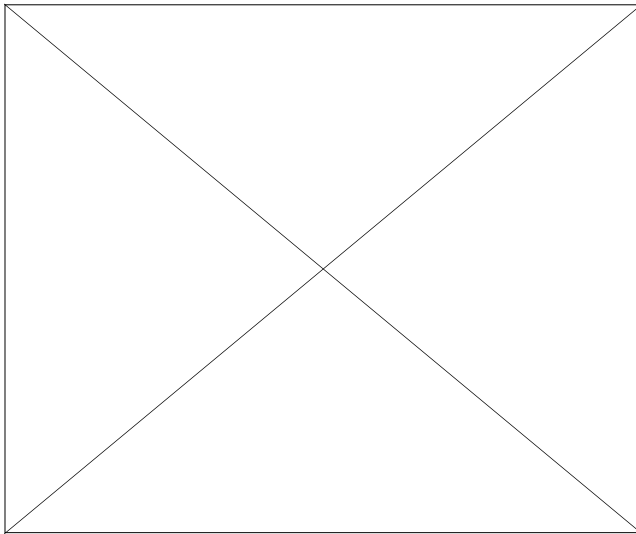
Two things to report which, together, may perhaps add up to five things, or ten things, or one thing, depending on your attitude (personally I think of them as two things that shouldn't be added together at all, but then I never combine

the money I make on Tuesday with the money I make on Thursday, so what do I know):

What Does This Have To Do With Iran And Pakistan?

I just saw Barry Levinson's 2008 quite enjoyable movie, "What Just Happened", it being that it has just made its way to Showtime. It stars Bruce Willis, Stanley Tucci, Robert DeNiro and Sean Penn.

I have in the past been no small influence on works that involve them all, including Levinson. And I was an influence again here. The particularly interesting thing in this instance is that it ties in fairly directly with my influence on Spielberg, as related in my [December 26, 2009 video, "Steven Spielberg and the 'Mall Man' Factor"](#), which is posted at Archive.Org. I've also incorporated into the following videoclip, which primarily regards "What Just Happened", another videoclip that I featured with my [January 30, 2010 blog \("May The Force Be Tested For Possible Negative Side Effects"\)](#), as both subjects share an addendum-like quality with relation to my aforementioned Dec. 26, 2009 video:





I do not consider this videoclip self-explanatory, but rather as something that should be seen in conjunction with "Steven Spielberg and the 'Mall Man' Factor".

Money Needed For Bread And Thumbtacks (I'll Worry About Buying Protein And A Bulletin Board Some Other Time)

On Wednesday, July 22nd I posted at Archive.Org a comedy concept I came up with, "[Following The Money Ridiculously](#)". Someday it could perhaps redefine everyone's very relationship to dramatic tension and thereby influence the lives of millions, if only the perfect inspiration were to somehow inhabit this concept.... Well, in any event, I don't think it's *too* bad an idea. I must admit, generally I consider it simplistic to lump all matters relating to money into one bag, but sometimes one just wants to momentarily shove things together into the same context for the hell of it. I'm sure that, whatever specific elements might someday get glued together through the development of this concept, those elements will eventually find some way to unglue themselves from it.

Posted by [Steinhoff](#) at 9:33 PM 0 comments [Links to this post](#) 

Labels: [Barry Levinson](#), [Bruce Willis](#), [Money](#), [Robert DeNiro](#), [Sean Penn](#), [Spielberg](#), [Stanley Tucci](#)

Wednesday, July 21, 2010

[All Roads Lead To Memphis And France](#)

A few things from last night's Letterman tend to add support for my belief that someone over there is reading my blogs. In fact, I seem to have found reason to believe that SNL people also read my blogs, as well as certain others who make TV, movie, etc. contact with countless others.

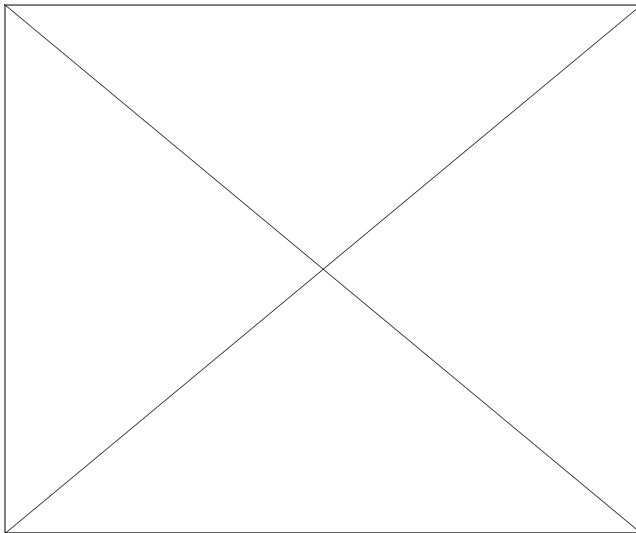
One or two of you out there may even permit me to build my case:

As recently as July 15th I found reason to state in a blog article:

".... apparently something was worked out with Letterman (who has referenced me/my material quite a bit before, as I've indicated in numerous blogs)....."

My July 6th and July 13th blog articles related to my observations that the July 6th and July 13th episodes of the TV show, "Memphis Beat" made inside-references to my material (specifically, my 1993 video, "[Mall Man](#)", which is posted at Archive.Org), and in those blog articles I also included my explanation of why those inside-references were made on "Memphis Beat". Videoclip excerpts correlating things in "Memphis Beat" with things in my 1993 "Mall Man" video were also presented. My July 13th blog article ("One Small Step For Mall Man") included but one "Mall Man" videoclip excerpt for correlating purposes, which, interestingly, was **directly sequential with the exact spot** in "Mall Man" where we left off in my July 6th blog article.

Now, on July 20th, a new reference on TV to my "Mall Man" video, again **directly sequential with the exact spot** in "Mall Man" where we left off on July 13th. This occurred on the July 20th Letterman, with the word "**Memphis**" also figuring big on that night's show:





May I express my apologies to Dave for making him look a little silly by editing him as repeating Sheryl Crow's word "Memphis" so much. However, the title of an important guest's latest release is important in that world, therefore, I do not exaggerate that word's degree of importance on that show. Perhaps on some future occasion it will become relevant for me to edit him as appearing to repeat the word "Mississippi" in like manner, which surely would have the effect of making him seem quite impressive. Who knows what the future will bring? Let's see, first I would have to do a video about Tom Sawyer, then....

Posted by [Steinhoff](#) at 8:37 PM 0 comments [Links to this post](#) 

Labels: [100 Miles To Memphis](#), [David Letterman](#), [Jason Lee](#), [Mark Twain](#), [Memphis Beat](#), [Sheryl Crow](#)

Tuesday, July 20, 2010

[Let's Pretend I Think We're Both On The Same Page](#)

Only 3 things going on:


1. I will be starting "production" on one of my little videos, entitled, "[Down The Hatch](#)", which comes from my comedy idea of the same name, written and posted on my website in May 2006, and recently posted at Archive.Org. As with many of these comedy ideas of mine, upon creation I sent it to my SNL "contacts", and as has generally been traditional for years and years, that very week they worked some fragment (or more) of it into the show (I initially saw Julia Louis-Dreyfus in the starring role). This will be an attempt at a genuine realization of it.

2. Once again, Jason Lee's show, "Memphis Beat" has thrown in things I interpret as being intended as inside-references for my benefit. No one in their right mind would agree, if they didn't do the homework regarding the cumulative basis upon which my conclusion is based, including the fact that Lee's "My Name Is Earl" began with me, as did the title of the movie that featured his first starring role. So scant were this week's inside-references, I will only make general reference to them here. They were in relation to my

video, "Steinhoff's Dostoyevsky's 'Uncle's Dream'". There was the couple that only stayed married for appearances in both; there was the character sitting on a couch looking over his shoulder in both; there was the panning shot of objects on a coffee table in both; there was the special significance given to a hand placed on someone's shoulder in both (never worth making note of if you don't know how the shorthand in connection with me has so often come to intertwine this one); there was the word "uncle" having more than your average specialness in both; there was the being knocked out in a big way by the beauty of music/singing in both. Possibly other things I missed.

3. I recently came up with something new about the time I gave John Lennon (through his intermediary) the opening of the "Double Fantasy" album. You may first want to do a search through my collected posted blogs at Archive.Org for the words "precious" and "Cinderella" for part of the backstory, then hurry back here before midnight strikes.

Done? Okay, well, I've recently been re-listening to something I once recorded off of the "Lost Lennon Tapes", where the song "Starting Over" is a work-in-progress. And at one point it was all about, "Why don't they leave us alone," you know, the whole thing about why should a person such as he continue as a special person in your lives. So it suddenly hit me, that when his intermediary provoked me to say the things that ultimately led to the whole opening of "Starting Over", I was responding to her exasperated-sounding statement about, "Hasn't he done enough for everybody already? He shouldn't have to do more." I described this part in an earlier blog, as you would know if you did that search I mentioned. And as I also described in that earlier blog, I knew at the time that Lennon was calling upon me.

Posted by [Steinhoff](#) at 9:37 PM 0 comments [Links to this post](#) 
Labels: [Jason Lee](#), [John Lennon](#), [SNL](#)

Sunday, July 18, 2010

[Have You Heard The Dream About The....](#)

I have more than one thing of interest to report this time around, two or more (depending on how one counts), and have carefully sorted them out in order of importance for you.

If A Derelict Falls Down In The Woods And No One Is There To Hear It

(sung to the tune of "If A Tree Falls In The Woods")

I have today posted a new story, ["The Dead Time Traveling Derelict" at Archive.Org](#). If it goes the way of 99.9% of my other ideas, it will eventually get parted out like an old car, pieces showing up on The Daily Show, The Colbert Report, Saturday Night Live, movies, other TV shows, etc. (imagine what the destructive effect on Hollywood would be if they had to start acknowledging that the things I create stand up as whole works by themselves rather than

being nothing more than assortments of isolated fragments, and that usage of my works reflects on their intrinsic value rather than it all being some game of "including" me/my material in a fun and novel way?). Enjoy (and please edit out in your mind that last rant, it was weak of me to go on like that, please forgive me, I love everything that happens to me at all times).

I Must Think You Must Think I Must Be Dreaming

When I stayed up Friday night (technically Saturday morning, 7.17.10, 12:35 am) to see Joseph Gordon-Levitt on Jimmy Fallon's show, I was looking to see two things:

- More that could be interpreted as connecting with "The French Stewart Situation" (described in, among other places, my immediately preceding, July 15th blog article, "Third Rock Lives").
- Some potential indication that my immediately preceding, July 15th blog article had been noticed (Occasionally I observe *very* significant indications that my blog articles are being *very* noticed, and in turn oftentimes, *very* influential on *very* significant things - and also less than *very*, by varying degrees).

Sure enough, I found something I regard as meeting both criteria. As is always the case with inside-references whenever they occur throughout the world, what I found to be inside-references could simultaneously be seen as things that stand up by themselves, with no need for any other *raison d'être* than that which one finds on the surface, thus tending to make suspect the ascribing to them of any additional properties, such as being inside-references:

- In my May 1, 2010 blog article ("Dear Letter"), wherein I *first* announce the posting of my French Stewart video on YouTube ("Come On, French Stewart, You Owe Me!"), one finds a section entitled "Wheel Of Making Me Look Like I'm Piecing Together Sentences That Aren't There", which includes this paragraph:

.... please first permit me a moment to once again attempt to get across the cumulative concept: If John Lennon wears a T-shirt in Los Angeles that only has the letter "M" on it; and Paul McCartney wears a T-shirt the next day in London that only has the letter "I" on it; and George Harrison wears a T-shirt the day following that in San Francisco that only has the letter "C" on it; and Ringo Starr a week or two or even three later in Ann Arbor, Michigan wears a T-shirt that only has the letter "K" on it, and you are in on the fact that John, Paul, George and Ringo were once in a group together, you could surmise that the context exists in which Ringo's "K" could be seen as part of a deliberate effort to spell the word "Mick", even though "K" all by itself contains no such implication. And if someone took the basis of your surmises out of context, and said, "How does

'K' have to necessarily be part of spelling 'Mick?', or "How does 'I' and 'K' necessarily have to be part of spelling 'Mick?', or "Why do you think of The Beatles at the same time as the Stones when their music is not really all that similar?", the person saying these things about your surmisal might be out to make you sound like an i-d-i-o-t, or themselves be less smart than a non-idiot.

- If one saw Joseph Gordon-Levitt on Friday night's Fallon's show, one saw:



- If one properly understood why I titled my immediately preceding, July 15th blog article, "Third Rock Lives", one would appreciate that I was involved with the concept that, if a situation is pulled together into being that includes two people who once very significantly existed in relation to each other in a separate context, that separate context, though by certain measures no longer in existence, will be seen by some

as living once more, at least to a degree. This is very much akin to the cumulative concept.

Any Similarity Between This Section Of This Blog Article And The Preceding Section Of This Blog Article Is Purely Coincidental

Yesterday I went to see the new Joseph Gordon-Levitt movie, "Inception", which, as can be said of most if not all Chris Nolan movies, is astounding, wonderful, very emotional, etc. I'm sure its reception will speak for itself and thus confirm what I found to be its appeal.

Based on my considerable experiences with finding inside-references to me/my material (never to be confused with usage of that which is special in my material, for which I would love to be someday compensated though I likely never will), on that cumulative basis (and only on that cumulative basis - see cumulative concept paragraph above), I found no small number of things in that movie that had to do with me. Most visibly:

- A sideways train, which I used in my music video, ["Dream"](#) (posted at Archive.Org in 2005)
- A partially broken drinking glass under someone's foot, which I used in my video, ["Mall Man"](#) (posted at Archive.Org in 2005)

On a more personal note, this extraordinary movie reminded me of a dream I once had a long time ago, which over time I don't believe I've related to more than one or two people (though sometimes telling one particular person can be more like telling thousands than if one only had told 20 people without including that one person, believe you me).

In that dream, I was just about to finally have lunch with someone with whom I had for some time planned to eventually have lunch some day. But then a child came into the room who needed attention. Then another child came into the room. She said to wait a moment, she first had to attend to the matter at hand, it would just be a moment. Then another child came in, and so on. Some sort of dilemma between the children similarly intensified, it all becoming more and more entangled. I said that I had to wake up now, we wouldn't be able to go to lunch after all. She said I should just wait another moment. And then more children came into the room, and the complexity of the entangled nature of the situation between the children likewise continued to intensify. I had to wake up, lest I be pulled forever into this entangled world. We would not be able to go to lunch. She began to despair at my leaving, as if being left behind in this dream was some kind of death. Before I could allow myself to

wake up, I felt compelled to make the promise that I would remember the dream after I woke up, and in this manner I would not be leaving her behind to face the strange form of death that being left behind would cause. And then, as one might expect, I woke up. It was a nice dream, as in reality she never much cared about me, the opposite of what the dream allowed me to feel.

Posted by [Steinhoff](#) at 1:03 PM 0 comments [Links to this post](#) 

Labels: [Chris Nolan](#), [Christopher Nolan](#), [Fallon](#), [Inception](#), [Joseph Gordon-Levitt](#)

Thursday, July 15, 2010

Third Rock Lives

I don't see how I can get away with not pointing out something I was able to identify last night on Letterman. It touches on a matter that touches on a matter that touches on a matter that touches on the recent "attempt" to bomb Times Square. Of course, you're likely to scoff, if you don't do the research - and why bother to do the research, who I am I to have something to say here, etc., etc. My bad.

1. Read my [June 23, 2010 blog article, "Crazy Time"](#), wherein I explain how my April 29, 2010 posting on YouTube, "Come On, French Stewart, You Owe Me!" was, several days following its posting, being rendered part of a larger puzzle by a Pakistani Taliban action, the "attempted" bombing of Times Square (the likely result of my secret super-importance in relation to Steven Spielberg, perhaps the most prominent Jewish person alive today, a fact that makes him a great big blip on the radar of Muslim terrorists).

2. The title of that YouTube posting of mine includes reference to actor French Stewart of the TV sitcom, "Third Rock From The Sun", the piece itself further referencing French Stewart in that context.

3. Additionally, the title of that YouTube posting speaks of someone **owing** someone, in a non-monetary way.

4. The *one* other actual work of mine that specifically uses the word **owe** in the context of someone being owed in a non-monetary way (less significant usage of the word notwithstanding, such as a blog article) is the title track of my 2005 CD, "Enough To Eclipse", which was [posted and copyrighted in 2005 at CD Baby](#). To hear that particular song of mine one might go to http://www.isound.com/jonathan_david_steinhoff. The lyric is, "You couldn't possibly ever **owe** something to me." You may not want to hear the sarcasm in the delivery of that line.

5. In addition, my song, "Enough To Eclipse" also includes the line, "**Don't you wanna be inside the sphere**".

6. When I stayed up to watch Letterman last night, it was to see whether it would be upon Joseph Gordon-Levitt to do something I might see as being in

connection with the French Stewart "situation", in that it touches on a matter of the utmost consequence. Joseph Gordon-Levitt was French Stewart's costar on the TV sitcom, "Third Rock From The Sun", the star of the show being John Lithgow, whose sister, SJ, was someone I knew back in high school in Princeton, NJ, as she was my best friend's girlfriend. I previously referenced JGL in my [December 2, 2009 blog article](#) (where I misspell his last name as Gordon-Leavitt), specifically, I assert that, when he hosted Saturday Night Live, he was involved in a deliberate reference to the music video I made for my song, "Whatever Happened". And sure enough, staying up late to watch Letterman "paid off" - apparently something was worked out with Letterman (who has referenced me/my material quite a bit before, as I've indicated in numerous blogs) to make the following pre-anticipated inside-reference occur:



Posted by [Steinhoff](#) at 8:10 PM 0 comments [Links to this post](#) 

Labels: [French Stewart](#), [John Lithgow](#), [Joseph Gordon-Levitt](#), [Letterman](#), [Taliban](#), [Times Square bomb](#)

Wednesday, July 14, 2010

Real Action, Jerry Rubin-Style

After giving this a tremendous amount of thought, I have finally come to the conclusion that it falls to me to wish Jerry Rubin a happy birthday today, though he is dead.

The year was 1974, and I was working for Howard Smith, the one-time close Lennon friend (and Village Voice Columnist) who had first introduced Lennon to New York City's radical scene, Jerry Rubin included. That led to the line from the the title song of Lennon's "Sometime In New York City" album, "Standing on the corner, just me and Yoko Ono, we was waiting for Jerry to land." Ever since Howard did that, or rather Lennon did that, or rather, Lennon recorded that and I heard that, from the recording, I too have been waiting for Jerry to land. Shouldn't we all be waiting for Jerry to land? Or, shouldn't we at least wish him a happy birthday? (Though I suppose this means I'll have to wish Abbie Hoffman a happy birthday when the time comes as well.)

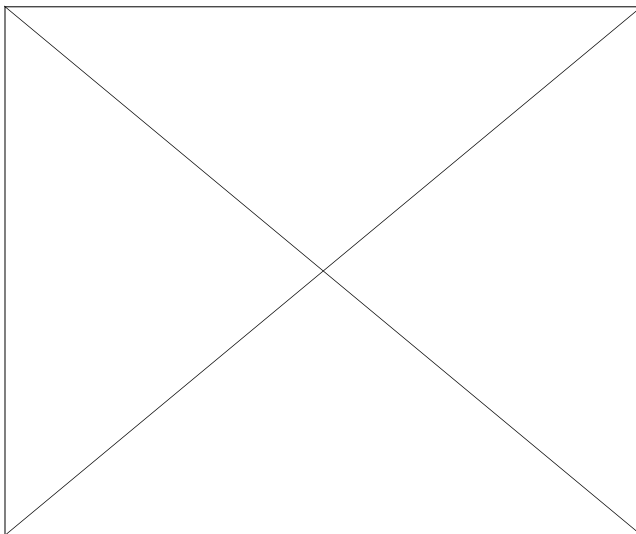
Posted by [Steinhoff](#) at 10:15 PM 0 comments [Links to this post](#) 

Labels: [Abbie Hoffman](#), [Howard Smith](#), [Jerry Rubin](#), [John Lennon](#), [Paul McCartney](#), [Yoko Ono](#)

Tuesday, July 13, 2010

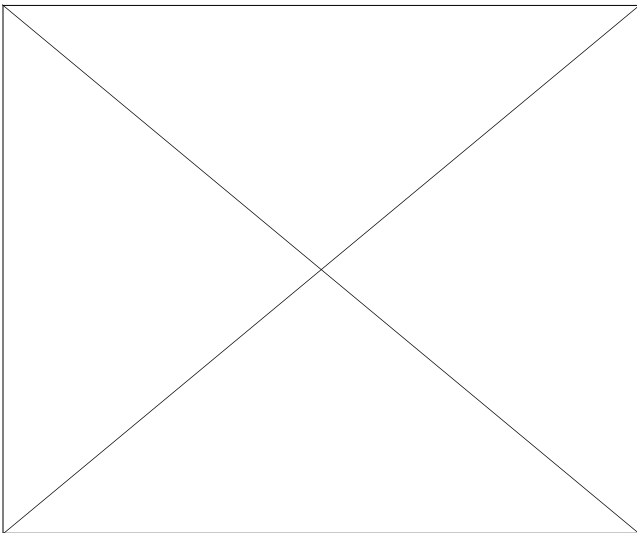
One Small, Fun Step For Mall Man

When last we saw our heroes together (myself; Jason Lee), it was my July 6th blog, "Ten Fun Steps", with "**Step 10**" being:







A week has passed, it's a new "Memphis Beat" (7.13.10 episode), and once again it's time for Jason Lee's character to get a break in the case - during a moment that also picks up from where my July 6th "Step 10" left off, being sequential with that step's "Mall Man" moment. It also resoundingly connects together "Mall Man" with Jason Lee once again (that is, if you've been paying attention, i.e., if you incorporate what is contained in my July 6th blog):





This might just be a good and proper moment for me to once again mention the fact that, almost without exception, every episode of "Monk" also tied in with things Steinhoff. This is something made apparent (i.e., proven to the intelligent and discerning among us) through the cumulative implications of numerous videoclips I created that correlate almost every single "Monk" episode to me/my material (these videoclips of mine can be found either posted on YouTube, where I am Zoomsteinhoff, or among my numerous previous blog entries). I have attributed this Monk/Steinhoff relationship to the fact that USA Networks, which made "Monk", once had as its president a certain individual I once knew, who I happen to believe enjoyed being part of these things in his "spare time", though no longer president of USA when those "Monk" episodes were made. This in spite of the fact that most normal people would think of golf as a more reasonable spare time activity.

Posted by [Steinhoff](#) at 9:08 PM 0 comments [Links to this post](#)  
Labels: [Jason Lee](#), [Monk](#)

Tuesday, July 6, 2010

Ten Fun Steps

Something to which I have occasionally made reference is the fact that it was I who originated the essential premise to the Jason Lee sitcom, "My Name Is Earl". You can read ["The Fun Guy"](#) at Archive.Org (posted May 29, 2009), the original idea for it which I sent in March 2002 to Sean Daniel, who had produced the 1995 movie in which Jason Lee had his first starring role, "Mallrats" ("Mallrats" itself was named after my 1993 video, ["Mall Man"](#), which is posted at Archive.Org). To dig a little deeper into this "backstory", you may wish to read my [January 4, 2009 blog, "Bits and Pieces Strike Back"](#). That blog article is copyrighted, at least the text, for I periodically post accumulations of my blogs at Archive.Org (so you can be sure I didn't just hatch all this within the past hour). As I have mentioned numerous times before, unfortunately, this Blogspot blog site does not copyright worth a dam, as one can come back and re-edit without changing the timestamp, which is why I periodically post the

text of my accumulated blogs at Archive.Org.

As I blogged at the time, I found that the premiere episode of Jason Lee's new TV show, "Memphis Beat", like much of Jason Lee's work, also made some reference to my material, though relatively little. However: I am pleased to report that, with the July 6th third episode, I once again occupy, at least for the moment, a somewhat important role in Jason Lee's work. It does require digging deep to see this, and I know how so many prefer arriving at shallow conclusions. Nevertheless, I am not one who is obsessed with only playing to the lowest common denominator. Therefore, the following presentation is for the benefit of those willing to persevere in spending the time and energy required to get to the truth about this. For newcomers to all things Steinhoff, the following may perhaps also contain implications regarding how serious my statements regarding other matters deserve to be taken.

And one more thing: tomorrow, July 7th (the day following this episode) will be Ringo Starr's 70th birthday. This fact appears to have resulted in "Memphis Beat" working a memorable Ringo Starr moment into the Steinhoff/Lee mix. I'm not sure this makes the three of us a group, however.

Step 1

Excerpt from the script for the Beatles movie, ["A Hard Day's Night"](#):
Ringo has an idea and does a Sir Walter Raleigh with his large Mac, spreading it over one of the puddles.... He spreads the coat, without noticing what he is doing, over the hole. The girl steps on the coat and disappears sharply.

Step 2

What Step 1 meant by "a [Sir Walter Raleigh](#)":
According to a famous legend he (Raleigh) once laid his plush and expensive cloak over a mud puddle so that the Queen's feet would not be dirtied.

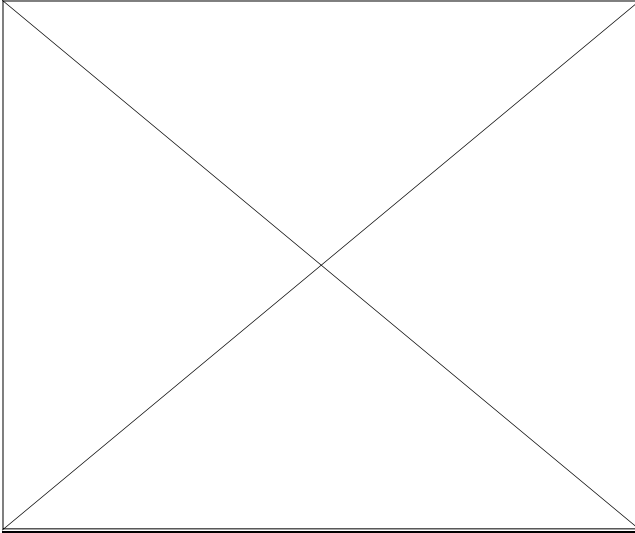
Step 3

From the July 6th episode of "Memphis Beat":



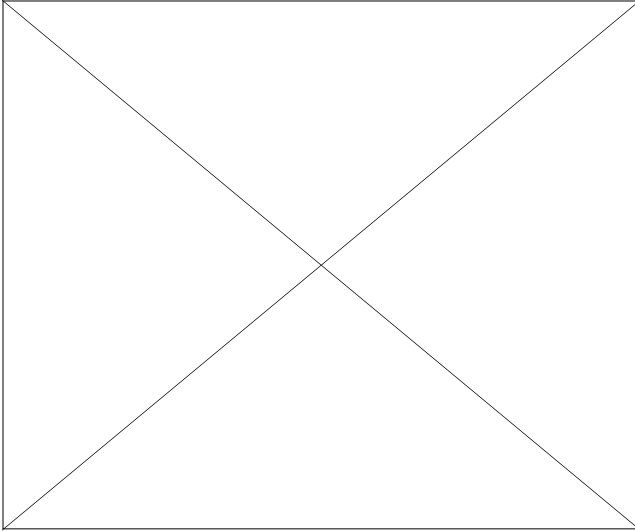
Step 4

From the July 6th episode of "Memphis Beat":



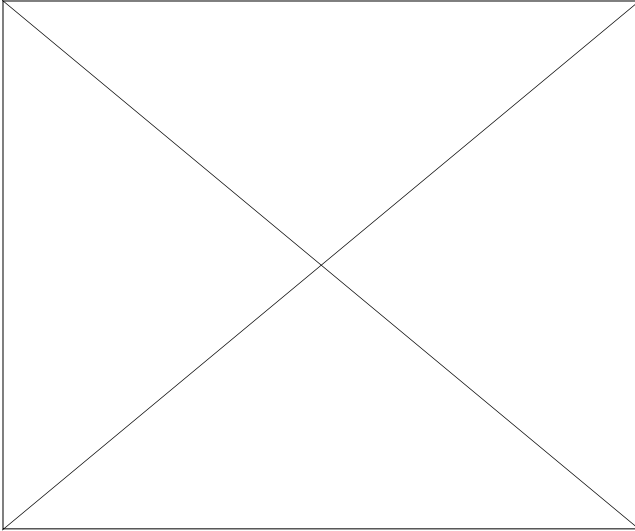
Step 5

From my 1993 video, "Mall Man" (the title of which led to "Mallrats", Jason Lee's first starring role):



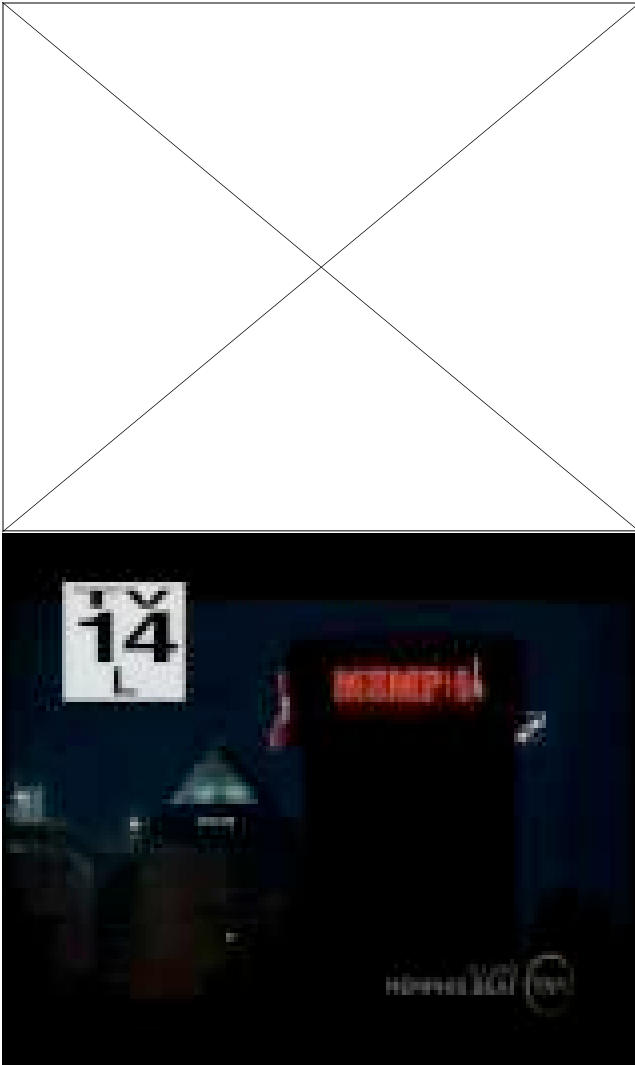
Step 6

From my 1993 video, "Mall Man":



Step 7

From the July 6th episode of "Memphis Beat" (with some sound from the Step 6 "Mall Man" videoclip included):



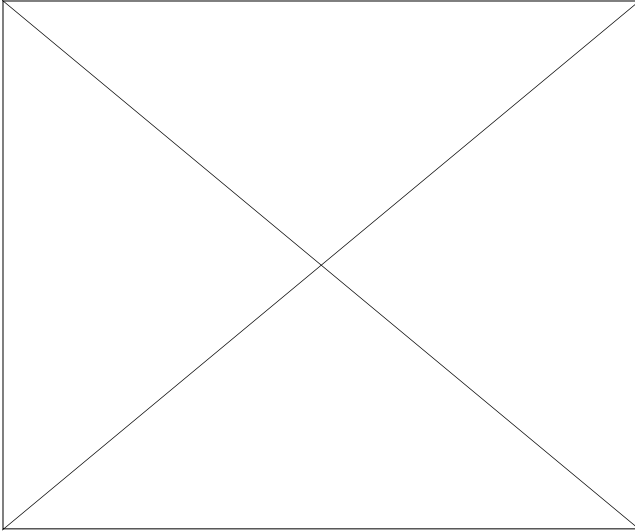
Step 8

From the July 6th episode of "Memphis Beat":



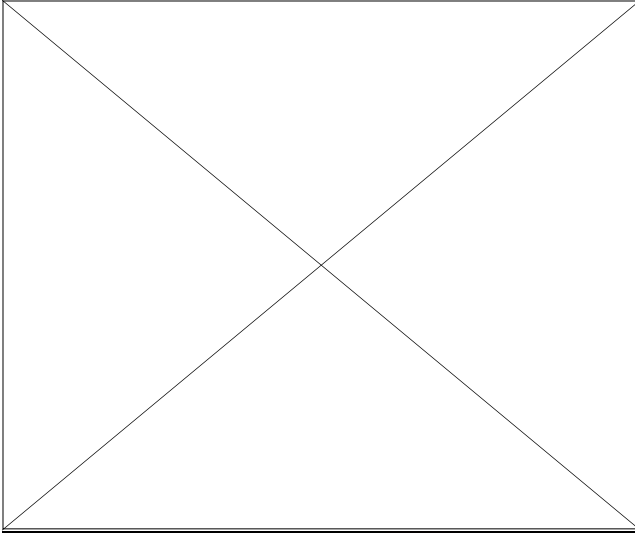
Step 9

From my 1993 video, "Mall Man":



Step 10

From my 1993 video, "Mall Man" and from the July 6th episode of "Memphis Beat":



Posted by [Steinhoff](#) at 11:07 PM 0 comments [Links to this post](#)  
Labels: [Jason Lee](#), [Ringo Starr](#)

Monday, July 5, 2010

[Neither Here Nor Downtown](#)

Something I "experienced" yesterday has caused me to immerse myself in a certain degree of cogitation, including the weighing of the pros and cons of reporting it. I have finally decided to say to myself: what the hell.

As I have occasionally mentioned in earlier blogs, I regard myself as being in relation to high-powered people and situations, though common knowledge of this is buried by certain things for what one imagines are certain reasons. In relation to this, it is periodically confirmed to me that, no matter where I am, I am generally followed by some kind of network or networks.

Yesterday I saw someone who conspicuously reminded me of the woman in the

movie, "Greenberg," as she had a thing on her right temple. As I had just blogged the previous day that I had just seen that movie, and as this is the kind of shorthand I am accustomed to in terms of something happening in connection with a recent action, I had no doubt. I had been notified that my whereabouts were "known".

Less than five minutes later I saw a look-alike for Ringo Starr's wife, Barbara Bach. It is Ringo's 70th birthday on the 7th, and I have been very important with relation to some of Ringo's most important songs. So it may not have been a look-alike, but Bach herself, and not a coincidence, but a deliberate action in relation to me. One thing is certain: it had nothing to do with it being the day in history that someone went over Niagara Falls inside a rubber ball. Ringo is about marriage expressed through rings, or so his name implies, not people expressing themselves in the honeymoon capitol in this strange manner. Then again, rings can be expensive.

About half-an-hour later someone who was probably Petula Clark walked by me. I subsequently checked the Internet for a more recent photograph of her, which is why I believe it was probably she. The only discrepancy would be that her hair when she walked by me was a match for the way she wore her hair when she was much younger, which is not the way she wears her hair now.


The interesting thing about Petula Clark walking by is, I once sent her a letter asking how close she was with John Lennon, making the assumption that she at least had the chance to meet him back in the day. I asked because of something that happened to on the day Lennon's last non-posthumous recording, "Double Fantasy" was supposed to be released. As it turned out, "Double Fantasy" (an album I was a significant influence on) was not released on the announced release date, but several days later. The announced release date, November 15, 1980, was Petula Clark's birthday. While I was on my way to the record store on that announced release date, walking down a quiet Denver sidewalk, someone who looked quite a bit like John Lennon walked towards me, wearing a bathrobe. I became angrier than you can imagine, as it meant to me that someone was ruining this important experience for me, the buying of the first Lennon album in five years. As the person came near, I suddenly had to wonder whether this might be the last person in the world I should be angry at - i.e., was it John Lennon?

Several years later I wrote to Yoko Ono, asking whether Lennon might have been in Denver that day. She actually wrote back, and said I was exactly right. Nevertheless, I have no idea whether or not she was humoring me.

As sometimes the "games" people play with/on me relate to my occasionally noticing what day it is in history, in accordance with something they used to publish, The Daily Planet Almanac, I looked there to see where this might all fit in. When I saw that November 15th is Petula Clark's birthday, I considered the

bathrobe attired Lennon or Lennon look-alike might be relation to her song, "Don't Sleep In The **Subway**". That would also go with the cover of "Double Fantasy" somewhat, or a little, well, sort of.

Yesterday when Petula Clark or her look-alike walked by me, it was the day in history that **bus** service began in England. Hmm, that fits. Or should I be playing the words to the song "Downtown" in my head? I was in San Diego, yet, it was a downtown sort of area, I think it's called "Old Town" though. No, I won't go there. I will not go there.

Posted by [Steinhoff](#) at 4:28 PM 0 comments [Links to this post](#) 
Labels: [Petula Clark](#)

Saturday, July 3, 2010

After They've Seen Paris

Some might expect that, with the enormous wealth of provable, significant show biz moments that "belong" to me, I would be more generous about sharing moments that are "less provable". In my [March 13, 2010 blog](#), for example, I was able to clearly demonstrate that Ben Stiller's Oscar moment belonged to me. I could point to evidence that, previous to that moment, Stiller's producing partner, Stuart Cornfeld, who I once sort of half-knew (or perhaps knew even better than that, who is to say), was someone upon whom I have been an occasional influence. Therefore, correlating what Stiller did at the Oscars to something from my 1998 video, "Gosk 2" was not out of the blue, not a random similarity, but something consistent with what had previously been established.

So why don't I wish to detail how Stiller's recent movie, "Greenberg", which I just saw, contains a few things that cumulatively spell out the idea that they are there because of me/my material? I do not wish to go there. I do not wish to make it that easy for people who don't do the research, or appreciate the actual train of thought but think they do, or people who posture as skeptics for ulterior reasons (strange things happen in high stakes situations), to use my detailed acknowledgments of such moments to undermine me. My being taken seriously is important, and not just to me, and so I do not wish to go there. Maybe on rare occasions there will be a sufficient basis to go there, but in this case, I don't wish to go there. I don't wish to go there. Nevertheless, I am glad to be in people's thoughts, and will bring these things to the surface when they are easier to prove to people of reasonable intelligence.

For the same reason, I will pass on being specific about the things I found in "Taking Woodstock", except to say, they touched on my 1990, 1992 video, "Steinhoff's Dostoyevsky's 'Uncle's Dream'", in a manner that would have been too diluted a reference, if it were not immediately preceded by an inside-reference to my 1994 video, "Gosk 1". Incidentally, one of the stars of my 1998 video, "Gosk 2", was the art director for Joni Mitchell on a number of albums (Robbie Cavolina), and would talk with her on the phone every day. Joni Mitchell once did a song called "Altamont" I think.

Posted by [Steinhoff](#) at 9:16 PM 0 comments [Links to this post](#) 
Labels: [Ben Stiller](#), [Greenberg](#), [Joni Mitchell](#), [Oscar](#)

Wednesday, June 30, 2010

The Unmeltable Kind Of Snowman



Having seen it a MILLION times before, I knew how to read it when, during a Bruce Willis movie, I suddenly saw something that specially reminded me of something in my own material. A MILLION times before. If I had only seen this kind of thing 993,259 times before, well, who knows? But a MILLION TIMES BEFORE? It ceases to be a matter of crazily trusting one's own instincts, but rather, it would instead have been a matter of stupidly behaving like an ignorant sheep to ignore what one sees.

I am often an influence on Bruce Willis. He is mentioned numerous times in my blogs. There was even an incident, beginning with my March 13th, 2009 blog, where I specified a license plate that contained "Zigski" as something that secretly related to the death of Princess Di that secretly related to someone acting on my secret super-importance in relation to **Spielberg**, McCartney, etc. that secretly related to someone bringing in a connection to Bruce Willis' line in "The Jackal", a movie produced by close Spielberg friend Sean Daniel, "You can't protect your women" - and **three days after** that blog, on March 16th, 2009, the wife of someone **Spielberg** was working with at the time (Natasha Richardson) was killed in a **skiing** "accident".

Several days ago, when I saw for the first time the 2009 Bruce Willis movie, "Surrogates," I immediately recognized something that reminded me of a strange thing I did as the cinematographer in a scene from the movie "Limbo," the CalArts 1974 School of Film/Video class film project. In "Surrogates," towards the beginning of the movie, one sees the Bruce Willis character through a tilted camera (as in the photograph). In "Limbo," a very drunk character is about to cast a gorilla, is about to inspect several people dressed up as gorillas. So as the camera follows the intoxicated man on his way to inspect people dressed as gorillas, I sought a tilted image (as in the photograph), not because I didn't know how to keep the camera level, but to

embellish the idea that something a little trippy was going on. I don't say this has never been done. But images of this sort of tilt that correlate so directly are quite rare, it was enough to bring it immediately to (my) mind, and experience told me that, with it being a Bruce Willis movie, I should be looking for something else in "Surrogates" to "cinch the deal". It's the short-hand these guys have "taught" me/my experience has "taught" me. I am learned in these matters.

That something else was very much there, and very much in plain sight:

- In "Surrogates," the characters we generally see are outwardly actual people, but in reality they usually are surrogates for the actual people - robots connected to the actual people in terms of the source behind their actions/movements, etc. Bruce Willis' character, on the other hand, unbeknown to most, is one of the few *actual* people walking around.
- In "Limbo," among the people in gorilla suits seeking to be cast as gorillas, unbeknown to most, there stands an *actual* gorilla.

What more evidence did I need. You, on the other hand, would have to go to CalArts and ask to see "Limbo". And you, on the other hand, would need to already be aware of the Bruce Willis/Steinhoff stuff. You should wait for the ones where I can demonstrate my point without asking you to take anything on faith, as I am periodically able to do. Why take this for something genuine simply because my genuine-ness has so often been demonstrated in the past. I could be a wolf in sheep's clothing this time.

Posted by [Steinhoff](#) at 9:11 PM 0 comments [Links to this post](#)  

Labels: [Bruce Willis](#), [Savage Steve Holland](#)



Thursday, June 24, 2010

[You Don't Owe Me A Thing, Jason Lee](#)

Having seen the premiere episode of the new Jason Lee show, "Memphis Beat," I see where it falls to me to respond, or not respond, to their "secret" shout-out to me. As I am the person responsible for Jason Lee's other TV show, "My Name Is Earl" (see my posting, "[The Fun Guy](#)", at Archive.Org), as well as the title of the first movie to star Jason Lee, "Mallrats," I do not take lightly the inclusion, on his new show's important first episode, of inside-references to my 1990/1992 video, "[Steinhoff's Dostoyevsky's 'Uncle's Dream'](#)".

I admit that at first it all seemed like I was being made the recipient of some sort of obligatory pat on the head. But having allowed a few days to pass since the show aired (as all wisemen do!), I have decided not to sidestep this call to have some sort of involvement, if only via this blogged response to the "secret" shout-out.

I am not pleased at being beckoned out onto this all-too familiar limb, that is to say, being made to appear like I am imagining things, at least to those unfamiliar with my frequent "role" in popular culture. On the other hand, given the weight of other things that come my way (such as that related in my previous blog of yesterday, "Crazy Time"), I am developing a strange appreciation of things that diffuse the overbearing seriousness of it all. It's a shot in the arm.

Posted by [Steinhoff](#) at 9:37 PM 0 comments [Links to this post](#)  
Labels: [French Stewart](#), [Jason Lee](#), [Sean Daniel](#)

Wednesday, June 23, 2010

Crazy Time

"Attempted" Bombing Of Times Square, 5/1/10 - My Special Information That Would Take You 30 Minutes To Get Through

This is where I ask you for **30 minutes** of your time without even having the good manners to wear a vacuum cleaner salesman outfit. This is where I *beseech* you to follow-through on scrutinizing my evidence, so that you might see proof of something that has to be.... too extraordinary for you to believe, I give up. No. I will continue. This evidence will cause those among you who are *truly* honest, *very* intelligent, and *completely* non-dogmatic to see something that happened to me that is of huge concern to all (only in the sense that the Pakistani Taliban could win over the Pakistanis and take control of their nuclear arsenal). Unfortunately, I personally must doubt that anyone within the "sound of my voice" will give that 30 minutes. Or will even admit that, to have an opinion of the things I contend, should such an opinion be formed without following-through here, would thusly be formed out of willful ignorance. I tend towards expecting that you simply will not know how to hear what the evidence screams. And yet, here I go.

1. 14 minutes, 30 seconds of your time

See my video that establishes the extraordinary fact that I, a graduate of the CalArts School of Film/Video, having first learned of CalArts from a very big Steven Spielberg friend, producer Sean Daniel, have come to be a secret, super-major influence on Steven Spielberg to an unparalleled degree:

"Steven Spielberg and the 'Mall Man' Factor"

<http://www.archive.org/details/StevenSpielbergAndThemallManFactor>

(posted at Archive.Org **12/26/09**)

2. 20 seconds of your time

Consider that Steven Spielberg is perhaps the single most prominent living Jewish person in the world today, and how that might relate to the crusade (jihad) of Arabic terrorists against Israel, a jihad that includes a hatred of the world assimilating Jewish people/accepting those who have become important

"emissaries" of Jewish people in the world, emissaries such as Steven Spielberg.

3. 5 minutes, 56 seconds of your time

See my video that was ostensibly prompted by secret, significant usage of my material in the final episode of the TV sitcom, "3rd Rock From The Sun", as it is part of the picture I am drawing, members of the jury. And whether or not you can believe this version of an important cause and effect regarding that TV show finale, the specifics of that contention can clearly be identified as having been implied at least as of the date of this video. The material specifically implied regards the investigation of an empty vehicle parked on a busy New York City street (see the following item, Item 4, below), a situation contained in both my material and in the "3rd Rock" finale (this assumes you have seen the "3rd Rock" finale; or find a way to view the "3rd Rock" finale; or read a synopsis of the "3rd Rock" finale).

"Come On, French Stewart, You Owe Me!"

<http://www.youtube.com/watch?v=KLH2Ln7GlmU>

(posted at YouTube **4/29/10**)

4. 1 minute of your time

The reference implied in the video in the preceding item (Item 3, above) can be found in my 1993 screenplay, **"Gosk, The Screenplay"**, which was posted at Archive.Org **7/3/07**:

<http://ia350641.us.archive.org/1/items/GoskTheScreenplay/>

The New York City parking space is first referred to on screenplay page 53/pdf page 55. The investigation of the unoccupied vehicle parked on a busy New York City street develops on screenplay page 58/pdf page 60.

5. 30 seconds of your time

Consider that the text description that accompanied the **4/29/10** video posting referred to in Item 3 (above) included the following: "Meanwhile, the Iranian President has joined countless others in secretly intertwining their statements to things regarding me, while I'm supposed to sit there and not call in anything from anyone. Why doesn't he pick on Spielberg, or is that his secret idea to begin with."

6. 10 seconds of your time

Consider that two days later, on **5/1/10**, an unoccupied vehicle parked on a busy New York City street was investigated, the focus of a perceived attempt by the Pakistani Taliban to blow up Times Square. Or was it an attempt to have an unoccupied vehicle parked on a busy New York City street investigated?

7. 20 seconds of your time

Consider that the Pakistani Taliban alternated between asserting that the perpetrator acted at their instigation, or as someone who acted alone

(according to various reports).

8. 5 minutes, 54 seconds of your time

In the one other work of mine also referred to in my video posted **4/29/10** (Item 3, above), the ending humorously focuses on the question of whether or not the perpetrator acted alone, or at the instigation of someone else.

"In Orders We Trust"

<http://www.archive.org/details/InOrdersWeTrustvideo>

(video posted at Archive.Org **4/7/10**)

(initial screenplay posted at Archive.Org 8/11/09 -

<http://www.archive.org/details/InOrdersWeTrust>)

9. 1 minute, 20 seconds of your time

Deeply contemplate all of this, then fall back on the idea that Spielberg would never do something this far off your radar in the first place, not to mention the absurdity of the idea that the Pakistani Taliban would want to mix it up with a super high-profile Jewish man's secret super-major influence by working things out to where I would have to be shouting about this stuff.

Posted by [Steinhoff](#) at 11:33 PM 0 comments [Links to this post](#) 

Labels: [Spielberg](#), [Taliban](#)

Monday, June 21, 2010

Children Are The Future, And Monopoly

A brief note regarding "Harry Potter and the Half-Blood Prince." Harry Potter movies generally make inside-references regarding me/my material, like so many other movies, TV shows, etc., and so, when I am watching a Harry Potter movie and it triggers an association, I know to see it in terms of that context. In this 2009 movie, which just had its HBO premier, I found something connected to my 1978 video, "How Did The Future Learn To Play Monopoly."


To identify this inside-reference, one need never have acquired the education provided by English boarding schools (though I imagine an English boarding school experience would provide the knowledge needed to know one's place with regard to upperclassmen, or perhaps if one were to have been a less-important member of The Beatles). All you need is experience with the secret shorthand Hollywood has specially reserved for me.

In my May 24th blog ("The Secret Is Out There"), I observed that the final episode of "24" included this same inside-reference to my "How Did The Future Learn To Play Monopoly":

It was very close to the way the star of my video, Henry Golas (who was once Groucho Marx' right hand), intoned the words, "Take your grubby hands off of me," as they were leading him away to be tortured.

In the Harry Potter movie, a character is similarly captured and taken away,

causing him to say, "Take your hands off of me, you filthy Squibb." Again intoning his words in a manner identical to what one finds in the referenced "24" episode and "Monopoly". And again, the question of finding some way to get someone to divulge a most-important secret is a key issue regarding the larger story.

Posted by [Steinhoff](#) at 7:26 PM 0 comments [Links to this post](#)  
Labels: [24](#), [Harry Potter](#)

Friday, June 18, 2010

[Happy Birthday, First Beatle On The Left \(Fourth Beatle From The Right\)](#)

This is all about today being Paul McCartney's birthday. I believe my secret importance in relation to this individual is so great (first year pupils, please see ["McCartney and Steinhoff, An Introduction"](#) at Archive.Org), that the spirit of the entire world, to the extent that Paul's spirit touches it, would suffer for the negative impact to his spirit that my neglecting to wish him a happy birthday would cause him. Also, I'd just like to wish him a happy birthday.

I am not Paul McCartney's Facebook friend (whatever that means, I believe sociologists have years of work cut out for them trying to figure out what this whole Facebook friend thing involves - I hope they won't forget the part where people are so bent appearing to have the most friends and certainly not the least friends that it can all start to lose meaning, though it can be so helpful when it comes to assigning social rank, if I can just figure out how to work that part - as far as the idea of enormous sociability equaling having a social conscience, man do people have that one wrong, which isn't to say the Nazis didn't throw fun parties, I'm willing to give them that).

I would like to be Paul McCartney's Facebook friend. But not if he already has more than 252 Facebook friends (I should have researched this before writing today's blog). Things can get crazy at that point, 252 Facebook friends, I mean, that's just a crowd of people pretending to be a group of people. Give me a call, Mr. McCartney, let's discuss this. Did I say "happy birthday" yet?

Posted by [Steinhoff](#) at 8:42 PM 0 comments [Links to this post](#)  
Labels: [Paul McCartney](#)

Thursday, June 10, 2010

[The Boy Who Cried Don't Sound The Alarm](#)

A few interesting things that may or may not be earthshaking.

[I Only Hope That Someday People Who Ask Us To Research Things Will Be Banned From Our Country Club](#)

On 6/7/10, 12:54am I posted a comment to a Huffington Post article, ["It's Always a Bad Year to Get Out of Afghanistan"](#), as follows:

However you feel about war, or a specific war, can you really ignore the chess game/tactical dilemma aspect? As such, the stakes connected with Afghanistan are not necessarily something that extend no further than Afghanistan's physical boundaries. And I personally apologize for making war sound cold to the point where it involves the people of one country with matters taking place beyond their national borders. And on this subject of seeing entities (national or otherwise) differently than those entities may wish to see themselves: Steven Spielberg is among the most prominent living Jewish people; The "concerns" of Arabic terrorists is not outside the sphere of world opinion of Jewish people; Two days before that empty vehicle was found on that busy New York City street (Times Square) and immediately became the focus of investigation, I posted something on YouTube referencing the origin of the "3rd Rock" ending - an empty vehicle found on a busy New York City street that become the focus of investigation. My description with that posting touched on Arabic terrorism. I am secretly super-important in relation to Spielberg. The YouTube posting is a matter of record, as is what I've said here about what it was in relation to. Now accept that these things happen in a chess game type context, and research it instead of taking refuge in non-creative approaches to cause and effect:

<http://jonathands2u.blogspot.com/2010/05/knowning-where-to-look.html>

Thank you.

And here's a fun after-thought, which regards something else terrorists may have "left on my doorstep" as an additional phase of the Times Square Bomber episode (just in case you actually do the research with real follow-through).

You may eventually have actually gotten around to a video of mine, "In Orders We Trust" (posted both at YouTube and Archive.Org). It is part of the story - it is referred to in the above-referenced "Come On, French Stewart, You Owe Me!", my YouTube posting of two days before the Times Square Bomber incident. The ending of the "Orders" video focuses on the question of whether or not a specific individual's actions should be looked upon as having been instigated by one of the conflicting parties, or: if that individual was acting alone.

The Pakistani Taliban initially claimed credit for the Times Square incident. They then denied that they deserved responsibility. Wouldn't you have to say they kind of did something "special" with regard to the question of whether or not a person acted alone?

The Pakistani Taliban are most scary if one considers how they are aimed at taking over Pakistan, which has a nuclear weapons arsenal. They once were within distance of this, it appeared, taking over stuff and being thirty miles

from the capitol of Pakistan, etc. The territory they are in is not as opposed to them as one might wish. I believe our military involvement in bordering Afghanistan is connected to this. If they move on a nuclear arsenal and enough Pakistani people are resistant to accommodating US efforts to stop them, a base of operation such as Afghanistan could be the difference between whether or not the Taliban gains nuclear weapons. And for those who have completely avoided doing any research of any kind regarding this inconsequential stuff, the Taliban are very close with al Queda. If I'm spelling it wrong, perhaps someday you will find it in your heart to overlook my not being inclined at this moment to research the correct spelling. I'm busy.

Boom! (Goes The Drum)

So my new used car was left with one flaw after all the fixing up - the hubcaps rattled most percussively. Once resolved, as far as I can tell, it would be as perfect as one might expect a used car to be. Rattling hubcaps. You couldn't just tighten them, they needed to be replaced, because the things wouldn't tighten in the old hubcaps, the hole, the diameter had, well, I'm not going into that much detail. But I did not want to go around rattling all over the place. So finally I got around to getting new hubcaps, and then went for a test drive. I had to experience no longer being a rhythm section, now that this experience was available to me.

Apparently word had spread like a stone in a pond sending out ripples, or like soundwaves rippling out from a single.... well anyway, who do I suddenly see driving towards me, but a Ringo Starr look-a-like, in this really old English car from the '50s I think, wearing about forty coats of paint (the car), beige the latest one. Unless it was the real Ringo, I cannot say. Whoever it was, I knew why that person was there: the non-rattling.

And I am pleased to say, he clearly did not seem to feel himself to be in the presence of excessive percussive rhythm (nobody did). And as someone who has been a super-major influence on Ringo at various important times, I would like to state, here and now, that rattling hubcaps was never something I wished to include among my tools for generating influence.

Four! (or Fore, Whatever)

A comment I posted in response to a [Huffington Post article written by Elayne Boosler](#) of "Seinfeld" fame won a comment in response from Elayne Boosler of "Seinfeld" fame. I'll blow my own horn here (who else will?) and take this opportunity to again point out (as I have in an earlier blog or two) that I was an influence on the last season of "Seinfeld", and also on the "Seinfeld" reunion on "Curb Your Enthusiasm". So perhaps I should feel that I deserved that response from Elayne Boosler of "Seinfeld" fame.

My comment regarded, first, the "Seinfeld" episode about a golf ball being

landed inside a whale's hole, and then, relating this to the idea of Tiger Woods doing the same thing, only as PR for BP.

The very next day Huffington Post had an article conjecturing on Helen Thomas doing PR for BP. People shamed in the eyes of the public doing PR for BP. Perhaps this is where I should take the opportunity to deny rumors that I'm the one who coined the well known comment about Nixon: "Would you buy a used car from this man?"

And Honorable Mention! (To Some)

Without going into detail, I should also mention that I was also a big influence on Sunday's MTV Movie Awards. Also, on some recent Daily Shows, perhaps Colberts as well.

Posted by [Steinhoff](#) at 6:45 PM 0 comments [Links to this post](#) 

Labels: [Afghanistan](#), [MTV Movie Awards](#), [Pakistan](#), [Ringo Starr](#), [Seinfeld](#), [Taliban](#)

Saturday, June 5, 2010

The Thing Of It

Those who may recall my previous observations regarding my influence on "The Daily Show" (my observations being a matter of record if one looks up my blogs posted at Archive.Org, where they are copyrighted) may be interested in the latest on this.

On Wed., June 2nd, I posted a comment to an article on Huffington Post (at 4pm, in reply to a 3:49pm comment) wherein I personified the oil in the oil spill. On Thurs., June 3rd, "The Daily Show" also personified the oil in the oil spill. No doubt some will argue that the specific oil I was personifying was different from the specific oil Jon Stewart personified, which will become apparent when they finally put our different oil into different barrels. This has yet to be proven.

So first the one, and then the other (and yes, that's the Mayor of Los Angeles as one of my Huffington Post "fans"):

"Obama Calls For Rolling Back Oil Company Tax Breaks To Net Billions For Alternative Energy

"JonathanDS

"4:00 pm, 6.2.10

"This oil-hating rhetoric isn't helping: we must try to understand oil, for the oil hears us - that's why it's working against us. We need to speak nicely about oil. We should deliberately create another oil leak next to this one, a small one, and then repair it, so that when this oil sees what we want it to do, by watching the other oil, it will follow the example. Oil is our friend."

JonathanDS on HuffingtonPost

JonathanDS
Member Since October 2005
Comments (201) Friends (5)

Stats: ON
Badges: ON

My Friends Activity My Activity My Comments My Fan Base

JonathanDS's Comments

View Comments: All Sort: Newest First 1-25 of 125-0

John Boehner Demands Paul McCartney Apologize For Bush Jab

Commented Jun 04, 2010 at 11:25:00 in Politics

"Bush is married to a former librarian (which means there's a 50-50 chance McCartney is wrong and Bush does know what a library is).
Then President Nixon and then Attorney General Mitchell corresponded on having Lennon deported (this is a matter of record), something generally believed to have originated with Lennon's stated intention of becoming involved in protests at the 1972 Republican National Convention in San Diego. One might suppose McCartney's remark about Bush has now made Republicans apprehensive that Russian Revolution #2 could be imminent."

We replied on Jun 04, 2010 at 12:30:31

"One thing that I never understood was a Heritage Foundation rant against librarians in the mid 2000s. What did they have against Laura?"

Obama Calls For Rolling Back Oil Company Tax Breaks To Net Billions For Alternative Energy

Commented Jun 02, 2010 at 15:00:00 in Business

"This oil-baiting rhetoric isn't helping; we must try to understand oil, for the oil bears us - that's why it's working against us. We need to speak nicely about oil. We should deliberately create another oil leak next to this one, a small one, and then repair it, so that when this oil sees what we want it to do, by watching the other oil, it will follow the example. Oil is our friend."

Blackmattersaction replied on Jun 02, 2010 at 16:36:37

"give this Oil Whisperer a webout, pronto....."

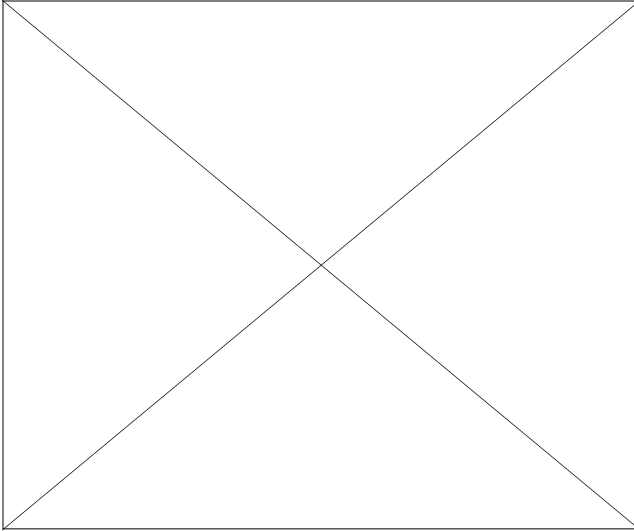
Stats Board

Comments
Total Comments: 201
Comments to know: 69
Comments to Blog: 132

Friends & Fans
Friends: 5
Fans: 2
Following: 0

Fans

JonathanDS...
Ariana Villarejo



Posted by [Steinhoff](#) at 7:29 PM 0 comments [Links to this post](#)  

Labels: [Daily Show](#), [Jon Stewart](#)

Thursday, June 3, 2010

[Mr. Combo!](#)

[Mr. Combo](#) now exists as a download-able album, or set of songs that can also be downloaded individually. To put it another way, [Mr. Combo and the Crazy Combinations Sing You Some Tunes!](#) is now available for purchase at CD Baby. My previous blog was designed to prepare you for it: Now I think you might be ready!

So.... enjoy.

Posted by [Steinhoff](#) at 8:01 PM 0 comments [Links to this post](#)  

Wednesday, June 2, 2010

[Mr. Combo and the Crazy Combinations Sing You Some Tunes](#)

In order not to upstage the meeting taking place at this moment between Paul McCartney and President Obama, I would firstly ask that whoever forwards to

Mr. McCartney important Jonathan D. Steinhoff news postpone this item until after they are finished. I can now begin in good conscience.

I am pleased to announce that my newest collection of songs, **Mr. Combo and the Crazy Combinations Sing You Some Tunes** (by Jonathan D. Steinhoff) will soon (perhaps in another day, or two, or perhaps in another week) be available for download at **CD Baby.com**! This will be the first release of a collection of my songs since my 2005 "Enough To Eclipse", which was something of a Paul McCartney influence, as I/my material often am/is (which Paul McCartney knows, even if not everybody else does).

The fact that:

- I am announcing the release of **Mr. Combo and the Crazy Combinations Sing You Some Tunes** on June 2nd, the 43rd anniversary to the day of the American release of **Sgt. Peppers Lonely Hearts Club Band**;

Combined with the fact that:

- I was a significant influence on a number of Beatles songs, including **Eleanor Rigby**, a song which precipitated **Sgt. Peppers** in that **Sgt. Peppers** suggests the sublimation of The Beatles in order to promote the plight of the *lonely* (**Sgt. Peppers Lonely Hearts Club Band**), **Eleanor Rigby** containing the refrain about what to do with all the *lonely* people;

Combined with how:

- I never get monetarily compensated for all of my contributions, which is semi-communistic or at least anti-capitalistic and downloading **Mr. Combo** songs will address this injustice;

Combined with how:

- This collection of my songs even has a few never-before-released, and all of the songs are from after "Enough To Eclipse";

Combined with the fact that:

- Stevie Wonder is also at this moment meeting with Mr. McCartney and Pres. Obama, his crying harmonica in Sting's "(Starting Up A) Brand New Day" having begun with my crying saxophone in my "(Build It All Up Into A) Brand New River of Love" (copyright 1999);

Combined with how:

- **Mr. Combo** will usher into the world a new age of combining things....

All adds up to this (to paraphrase "A Day In The Life"):

Mr. Combo would love to turn you on!

Posted by [Steinhoff](#) at 5:32 PM 0 comments [Links to this post](#) 

Labels: [Obama](#), [Paul McCartney](#), [Sgt. Peppers](#), [Stevie Wonder](#), [Sting](#), [The Beatles](#)

Saturday, May 29, 2010

Make That Period A Comma

I seem to be at the part of the wheel where I can only faintly-sorta-kind of point to verifiable references by others to me/my material, as opposed to, say, my references to the "Simpsons" season finale (my blogs of May 18th and 23rd), where you would have to be partially stupid to feel no real evidence of Steinhoff inside-references was offered.

Oil Painting Leak

In the very beginning of my May 23rd blog ("Can't Say For Certain Whether Or Not Oliver Twist Would Have Wanted More Of This"), I build upon what I construed as a possible inside-reference by Paul McCartney to the Beatles song "Paperback Writer", a song which I was an influence on. Evidence that I was reacting to the idea of the song "Paperback Writer" on May 23rd may be found by going to my YouTube posting of May 23rd, ["Notes From The"](#). The video there relates to too many pages to read in connection with McCartney. As we all know, "Paperback Writer" contains the line, "It's a thousand pages," meant to express the idea of too many pages.

We then see that just three days later on [May 26th Paul McCartney gave an interview to the Telegraph](#), wherein he discusses well known artists in connection with his purchase of their works. Should you at this point take the trouble to go to my [January 10, 2010 blog](#) (also posted/copyrighted at archive.org in Volume 3 of the collected texts of my blogs), in the section entitled, "The President, Terrorism and Baby Oil?", you will see that I bring up "Paperback Writer" specifically in connection to Paul McCartney's purchase of the works of artist Francis Bacon. I should or should not perhaps add that the May 26th McCartney interview includes someone saying that, in telling anecdotes, McCartney isn't good at self-editing, which I believe could possibly be there to bring to mind endless pages/a thousand pages.

His Master's Void

This one is for those who recall evidence presented in previous blogs that Russell Crowe movies are sometimes found to contain inside-references to me/my material. On this basis, I consider it legitimate to ask people to take my word on something difficult to prove to the public-at-large. And by "difficult to prove to the public-at-large," what I mean is, people only started posting videos in 2005 (evidencing in 2005 at least *something* regarding how long ago such videos were made), so videos I made before 2005 cannot be proven to the

public-at-large as having been made before that, as I didn't post them until 2005, and they received no theatrical release. (As for those who saw my videos prior to 2005, you do have proof of their being made before 2005 - perhaps someone needs to give you a calculator?)

Specifically, my "Gosk 1" video (1994), which can be found at archive.org, has Clerp all excited about a threat to the spacecraft that he sees on the monitor, a meteor in the distance. After dramatically steering around the perceived (by Clerp) threat, Jerp expresses that he didn't see anything at all, but Clerp replies with, "Oh yeah, it was coming right at us." In the 2003 Russell Crowe movie, "Master and Commander," someone sees a threatening ship through a telescope, however, the Russell Crowe character sees nothing through the telescope, and expresses this to the person who said he saw it. The person who said he saw the threatening ship reaffirms his assertion, he is sure he saw something.

In and of itself one would not have to regard this as a reference to "Gosk 1", however, one's perspective should be informed by the context: there are a number of *significant* references to my material in Russell Crowe movies (particularly the ones he made with Ridley Scott, and also Ridley Scott movies that don't have Russell Crowe acting in them, though this Russell Crowe movie was not directed by Scott).

Am I Read

Without going into endless detail, I believe that, following my making a reference to Don Rickles in a comment to a Huffington Post article (as JonathanDS), he in turn made an inside-reference for my benefit in his Letterman appearance several days ago. It tied in with the inside-references for my benefit whenever Philbin is on Letterman in relation to a woman I knew to whom Philbin once introduced himself. Further on this same subject, while eating lobster today in a restaurant, I saw someone who brought a certain JH to mind, which is someone I think of in connection with a certain LW, which connects back to the whole Philbin and Letterman thing, and to lobster.

Hickery Dickery Tusk

I seriously do not know if that was Kiefer Sutherland who drove by me today, wearing sunglasses in an expensive silver car. This could be most significant, it being that my May 26th blog suggests, at least to those who have been paying me serious attention, that the final seven or so "24" episodes, which were about Jack Bauer's emotional involvement with a woman possibly causing him to cease to be the ultra-responsible Jack Bauer, began with my Jack Bauer suggestion for "SNL". As mentioned, I cannot say it was necessarily he, however, if it was and I were to make no acknowledgment here of any kind of having possibly noticed him, it would be an act of omission, or whatever that form of irresponsibility is called.

Real Time Is On My Side

And finally, I believe Bill Maher has on his past several "Real Time" shows been making little references to little things I've included in HuffPost comments. It is nothing new for Bill Maher to include me in some way, but I don't know if I need to go into detail each time.

Posted by [Steinhoff](#) at 9:43 PM 0 comments [Links to this post](#)  

Labels: [24](#), [Bill Maher](#), [David Letterman](#), [Don Rickles](#), [Francis Bacon](#), [Paul McCartney](#), [Regis Philbin](#)

Wednesday, May 26, 2010

Tusk

I'm beginning to think they chose last Friday to release "MacGruber" just so that people have something to contrast against the intensity of a character like Jack Bauer in "24". I personally am no fan of SNL's "MacGruber" sketches, though am open to the possibility that the movie will have something stronger going for it. I will wait until it shows up on TV, which, who knows, could be in several months?

It's been two days and 18 minutes since "24" ended, and unlike my blog posting six minutes after it ended, I have now truly allowed enough time for all the wisdom of the ages to seep in and inform my perspective on what else they might have included for my benefit. Yes, there is more than I told you of last time.

If you research various blog postings of mine (try volumes 1, 2 and 3 of the collected postings of my blogs - text only - at [archive.org](#), do word searches, try to keep up), you will find that I've made a certain number of references to a former CalArts classmate of mine who was a friend of Senator Ted Kennedy. You will not get me to divulge this person's identity, I shall regard it as a certain kind of secret. However, I will mention here that they named the Hart Building in Washington D.C. after his father, who co-sponsored innumerable bills with Kennedy.

When they brought the Hart Building from Washington D.C. to New York City for the "24" series finale, it did make me think of this person. There were no visible senators in the building as there would have been had it remained in D.C., yet I recognized the reference just the same, as I'm sure every Senator did as well, not to mention every Congressman, and also, I imagine, my former classmate's brother, cousins, etc. Perhaps others as well. One often hears of the Hart Building, and as no building with that name actually exists in New York City, one is confronted with the fact that "24" is entitling itself to copy and paste a little, or maybe cut and paste, not that actual Congressmen had to go along for the ride. It's the thought that counts.

In my previous blog I observed how the series finale of "24" brought to mind (my mind) another former CalArts classmate of mine, Henry Golas. I therefore had

to stop for a moment and think. What did Henry ever have to do with this other person, if anything? Is there some well known project they both worked on together, and am I meant to go there? Something that will sooner or later surface in my thoughts "of itself" as a result of "24" bringing both of them to mind on this most important episode? Yes. Several years ago, two of the three CalArts Alumni heading the CalArts Alumni Association were these two people. Okay, where exactly does that lead, if anywhere? (Nowhere, at least, not if you can't believe me, despite all the things I am able to prove in my blogs, because, here we have something that requires the average reader to take my word.)

Alumni Association spells reunion (by the way, I do not plan on attending the upcoming CalArts reunion, so worry not, all ye who fear elephants in the room who are secretly super-important in relation to Spielberg and McCartney yet go unacknowledged and therefore might fit the profile of dangerous malcontents demanding justice from those in a position to take action). That's kind of what alumni associations generally bring to mind: reunions.

And it so happens that "24" therefore brought something very specific to mind (my mind) - a "Saturday Night Live" contribution I had sent in (to my secret SNL sorta kinda connections). The email went to Stuart Cornfeld and Sean Daniel, it was dated 9/28/07, and the subject line was, "How I Learned To Stop Worrying". SNL always seems to find something to do with what I send in, which tended to compel me to keep sending in stuff. In those days I felt more compelled than now, in fact, it helped me work on stuff that I later did stuff with on my own.

**""Jack Bauer Ditches His High School Sweetheart""
"a comedy sketch idea, copyright 9/28/07, Jonathan D. Steinhoff"**

"A man goes to his high school reunion. Everyone is instantly put in mind of his legendary romantic drama of many years before, wherein he and his high school sweetheart had a big falling out, leading to all kinds of romantic and dramatic stuff. But he is not going to his high school reunion because of this, he is on a mission to save the world from blowing up. It is very complicated and impossible for anyone to believe that his going to this high school reunion can exist in relation to something larger than a romantic experience, and so he has no shortage of obstacles to overcome in making his circumstance understood. Then the band plays 'their song', he succumbs, dances with his high school sweetheart, and the world blows up."

Detecting a reason to believe that this did not go unnoticed (as I always do with these things), on October 8, 2007 I responded to SNL's response to this idea with another email to the same two people (whom I had sorta known at certain times during the '70s before they were among the world's biggest film producers and Spielberg inner circle folk), and provide here the following

excerpt:

"I actually pre-anticipated that this would get translated by SNL into a 'McGruber' sketch. On the second SNL episode of the season there were a set of 'McGruber' sketches, and so I immediately anticipated one would feature McGruber getting sidetracked by a high school romance-type concern. Sure enough, in one of the 'McGruber' sketches McGruber insists he be referred to as extremely young, that his team pretend to be his parents, and then a high school-type girlfriend is all excited about getting tickets for Dave Matthews, which is enough to sidetrack McGruber and the place blows up."

In other words, the secret agent character's return to his younger self caused his older self to take its eyes off the ball.

It was a more obvious use of my "suggestion" when a week or two before the opening sketch of the first SNL of the season was about an auction, after I had sent in an auction sketch just weeks before. The masking of the reunion idea was nevertheless obvious enough to me, even with Jack Bauer turned into MacGruber.

Posted by [Steinhoff](#) at 10:19 PM 0 comments [Links to this post](#)  
Labels: [24](#), [Jack Bauer](#), [MacGruber](#), [Saturday Night Live](#), [secret](#), [Ted Kennedy](#)

Monday, May 24, 2010

[The Secret Is Out There](#)

One Man's Poison Is Another Man's Historical TV Show Episode

Now that "24" is in the past, about six minutes in the past, I feel I've let enough time go by to share something that happened on the show 12 minutes before it was over.

You may first want to bear in mind that, unless my eyes deceived me, Kiefer Sutherland drove by me the day they announced the show was over (see my blog of that day); and the star of "House" drove by me a hundred miles from L.A. the day a USA Today article on "24" described one of the reasons given for ending the show was to have a better lead-in for "House" (see my blog of that day). Also, I've occasionally mentioned "24" in my blogs at various other times - to research, go to archive.org and find where I've posted several volumes of my collected blogs ("Jonathan D. Steinhoff's Sometimes Blog, Volume 1", etc.), and do a word search - or just rummage around here at Blogspot for the original blog postings.

It had recently occurred to me that, with this somewhat special "24" attention I was getting, it seemed a little out of the ordinary that so much time had gone by since they had made an inside-reference to my material. This made it seem more likely that they were waiting for the final episode. And sure enough, I have come to the objective conclusion that this is exactly what happened.

Twelve minutes before the end, as they were taking away that woman who was at CTU working on behalf of that former president who reminds me of Nixon, she said something that immediately brought to mind my 1978 CalArts video, "How Did The Future Learn To Play Monopoly," which I've also mentioned here and there in a few blogs. "Take your hands off of me," she shouted as they were leading her away in handcuffs. It was very close to the way the star of my video, Henry Golas (who was once Groucho Marx' right hand), intoned the words, "Take your grubby hands off of me," as they were leading him away to be tortured.

So I started to think. Because this is the exact kind of short-hand used to put my mind on track with something, which then leads me to something else, which they had waiting for me. It would not count as a reference in and of itself, that would be way too thin. Unless there was some other thing that belonged alongside it, so that, cumulatively, they would be revealed as having deliberately brought something in particular to mind.

But what? And then it became obvious, and clearly the point, and clearly one I had discovered through objective thought, rather than by some stretch.

In "How Did The Future Learn To Play Monopoly," we find a future scenario in which only one person alive still knows how to play Monopoly (trademark Parker Bros.). And so they must make him talk, they have to make him talk. They have the Monopoly board, the Monopoly pieces - it must be made to work. But he doesn't want to talk. In his words, "It's a terrible game! A horrible game!" He did not want the seed of the precepts of capitalism to reenter this future world through the gate of knowledge that was the rules of how to play Monopoly (trademark Parker Bros.), - at least, that is one take on the significance of his resolve not to release the secret. So they take him to a room and begin chanting over and over, "We wanna play Monopoly! We wanna play Monopoly!" Until finally, he cracks. "Alright! I'll teach you! Just stop torturing me!" he shouts. This is the one work of mine that contains an unmistakable parallel (semi-parallel) to the thing about "24" that has made that show so controversial.

That's My Story And They're Sticking To Something That's Not Entirely Different, At Least In Terms Of The Idea For The Title

In 1978 I gave a copy of "How Did The Future Learn To Play Monopoly" to then non-producer Sean Daniel, who was the first person who told me of the school I had just graduated from, CalArts. At the time he was Universal's spokesman for the first Robert Zemeckis movie, "I Wanna Hold Your Hand". When Zemeckis later made "Back To The Future," wherein the movie title camps up confusion of past and present tenses owing to "future" being in the title, I knew why it

reminded me of, "How Did The Future Learn To Play Monopoly." But that's another story.

Posted by [Steinhoff](#) at 10:06 PM 0 comments [Links to this post](#) 

Labels: [24](#), [Kiefer Sutherland](#), [Michael J. Fox](#), [Paul McCartney](#), [Robert Zemeckis](#), [Sean Daniel](#), [Steven Spielberg](#), [The World Tonight](#)

Sunday, May 23, 2010

Who Has The Floor



Can't Say For Certain Whether Or Not Oliver Twist Would Have Wanted More Of This

First, a follow-up to my immediately preceding blog (May 21, the "Count On It" section) - something I posted earlier today on YouTube, ["Notes From The"](#).

More specifically, this regards the homework I gave myself in case I should get invited to Paul McCartney's 68th birthday party June 18 and he wants to talk with me about Charles Dickens and/or the time we were together in the Baker Street Underground Station in May 1983.

Take Camera One

In my blog that immediately preceded my immediately preceding blog (May 18, to put it simply), I included a side-by-side image comparison that demonstrated how a preview commercial regarding the then-upcoming "Simpsons" season finale (aired tonight) contained something I originated in my ["Frozen"](#) video posted at archive.org in March 2007. This same video of mine, which has Paul McCartney depicted as sitting on the arm of a sofa while the other three fit on the sofa itself, was behind what McCartney did for his "Memory Almost Full" album cover, as I describe in a pdf I posted a while back at archive.org, ["McCartney and Steinhoff, An Introduction"](#). This is from that pdf:



This is one of many instances where I can clearly demonstrate to the astute among us the significant influence I have on Paul McCartney. And it being that this year's season finale of "The Simpsons" was referring to my "Frozen" video, I therefore looked to see if the episode might also include other things regarding my video. I believe the part in tonight's episode where Moe could not find a chair answers that question:

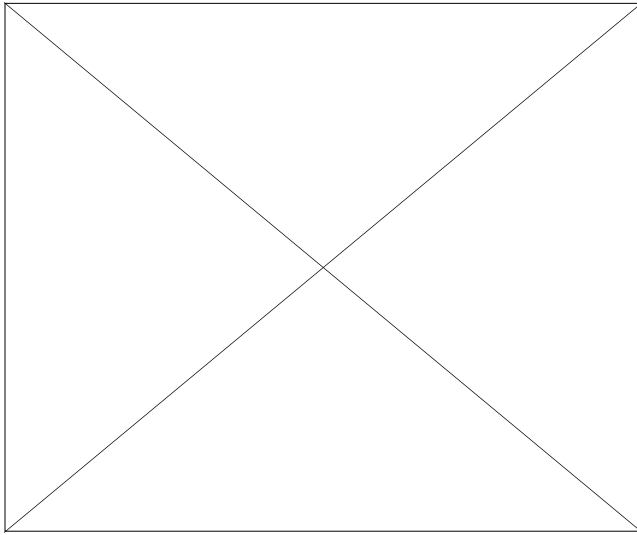


As I've mentioned in previous blogs, "The Simpsons" is among a number of significant things on the entertainment industry landscape that refer to me/my material. One of the main directors of "The Simpsons", Mark Kirkland, used to live down the hall from me at CalArts during the '70s, and though we did not particularly know each other, we did know many people in common. There is a bit in the sequence that opens every "Simpsons" episode that includes an inside-reference regarding me.

We Now Turn To Page One Million In Prayer Book Four Thousand

My next "point", primarily contained in the following videoclip regarding my (perhaps very minor) influence on the May 21 season finale of "Medium", is made clearer if you go back to something I posted in my May 16th blog, in the "Smallville, Mediumville, Steinhoffville" section. [Note- I originally posted it on

YouTube, however, they removed it, so I went back to the link in the May 16th blog and added the video in the blog itself.]



Even then your homework would not be done, for you would also want to look further, read previous blog postings, to verify that there exists a cumulative context to support the point.

I recently read that they are considering ending (aka cancelling) this show, which would make this the last episode. I very much hope not, from my own selfish point of view, as I find this to be quite a good show. We've already got "24" ending tomorrow night, and the next season of "Smallville" being its last. Very unfair to **me**. Nevertheless, I shall just be philosophical about it. Just as I recognize that death permeates life, through the question mark presented by the idea of death, if for no other reason, so the inevitability of the end of these shows has never been out of the equation from day one. Perhaps after "Medium" Patricia Arquette will be moving on to an even "better fit". And if

they do actually end it with the May 21 episode, I will also look forward to seeing the other cast members growing into something new.

Posted by [Steinhoff](#) at 9:12 PM 0 comments [Links to this post](#) 

Labels: [Medium](#), [Paul McCartney](#), [The Simpsons](#)

Friday, May 21, 2010

Sands Of Time Scattered To The Wind

I Wish You Could Read

In this blog I will be primarily making the point that there is an extremely significant moment in the new Ridley Scott/Russell Crowe movie, "Robin Hood", wherein I specially share this moment with the film's creator. Either you will register this point, or you won't bother to put it together, whichever suits you.

This could be quite simple, but please, hold still, see the movie, that will help you get the point, I mean it.

I shall begin with my March 15, 2009 blog. This blog is also posted at [archive.org](#), therefore, it is verifiable that I wrote it a while back (though not posted there on the same date I wrote it). And I know that the videoclip that blog contains is not posted at [archive.org](#), only the blog's text. However, if you see the idea behind the videoclip, which includes material of mine posted at [archive.org](#) in 2005 (taken from my 1998 video, "Gosk 2"), you should be able to determine that the bases for what I chose to have it include are clear and would be just as recognizable even if I made that videoclip yesterday: I point out that practically every year Russell Crowe makes a movie with Ridley Scott (fact); that Ridley Scott's former assistant (and that of Ridley's brother, Tony), Terrance Williams, is in my "Gosk 2" video (fact, but one most cannot verify); and I point out that I am repeatedly provided opportunities to identify elements in the directorial work of the Scott brothers that correlate to elements in my work (fact, but the degree to which you recognize this as fact depends on your following the numerous presentations of instances of this). I also state that, though the Russell Crowe movie, "3:10 To Yuma", is not directed by Ridley Scott, it would follow that, if there is a similar such correlation to be made between something in it and something in my material, it would be something to view in the context of the Scott/Crowe relationship to my material.

That said, if you have seen the videoclip included in that 3.15.09 blog, and you have seen "Robin Hood" (Scott/Crowe), you already know the correlation to be made between a key moment in "Robin Hood" and a moment in "Gosk 2" featuring the person I assert as being the former assistant to Scott.

Can I discuss how important a moment it is in "Robin Hood" without ruining the movie? Let me put it this way: it establishes the legendary outlaw hero aspect of the Robin Hood character, and thereby fuses the character in the movie to the myth. And is essentially the film's ending. And it draws from the identical

action I drew attention to in relation to Russell Crowe, in my March 15, 2009 blog's videoclip. A videoclip based on a similarity between my 2005 posting of "Gosk 2" and something that occurs in the Russell Crowe movie, "3:10 To Yuma".

Pelham 10, 9, 8

I've just posted on YouTube, "[Pelham 10, 9, 8](#)", wherein I correlate something from Tony Scott's "Pelham 123" with this same scene from "Gosk 2" that features Tony and Ridley Scott's former assistant, Terrance Williams. I first referred to this correlation in my June 14, 2009 blog, however, my point now benefits from my having been able to edit together the two scenes.

Count On It

A Rolling Stone article written yesterday regarding Paul McCartney's webchat has him saying his favorite book is Charles Dickens' Nicholas Nickleby, and that, "It's long but I really love it!" Of all the people I can think of to focus on the idea of a book being particularly long, and yet failing to state specifically whether it's a thousand pages or 15, oh well, it's not worth going on and on about I suppose. I'm sure it will have a positive effect on Dickens' career, heaven knows, I'm sure he can use the money. I hate to see someone drown like that.

Posted by [Steinhoff](#) at 8:54 PM 0 comments [Links to this post](#) 

Labels: [Cate Blanchett](#), [Denzel Washington](#), [John Travolta](#), [Paul McCartney](#), [Pelham 123](#), [Ridley Scott](#), [Russell Crowe](#), [Tony Scott](#)

Tuesday, May 18, 2010

Worship Not False Central Point Of Focus Entities (or Idols, Whatever)

I have never actually watched the TV show, "American Idol", however: I'm sure you will be permit me to say, there's something clearly wrong about it, they should use the set for a great big burger restaurant, that's the true purpose for that space, you have to believe me, I can see into the souls of people and spaces, and know the full scope of their potential. Well, let me at least say, the show isn't suited to my taste.

Sometimes I go even deeper: It's the wrong spirit/attitude to raise/nurture when rallying the world to engage in a massive search for an entity upon whose shoulders the weight of the world might in some way, shape, manner or form rest. That's the bottom line when you're talking about the space/role to which would-be superstars aspire. I hope I will someday be forgiven for violating the populist taboo against permitting true weight-of-the-world gravitas to intrude upon the concept of music - in - relation - to - soul / oneness -with - humanity - incorporating - focus / crystallizing - on - one - single - entity.

That being said (or was it? not unless each and every one of you understood it!).....

If you are among the enormous number of people who have always hoped to have the chance to properly imagine that show's host, Simon Cowell, standing in a TV control room, yet were denied this image, it appears you have me to thank for your deliverance. Those who saw Sunday night's coming attractions for the May 23rd season finale of "The Simpsons" (to air this coming Sunday) were permitted such a glimpse - but where did this image originate is the real question for everyone to weigh in on.

First, a still image of Simon Cowell from my ["Frozen"](#) video, posted at archive.org in March 2007 (the only work of mine ever to include an image/reference to Mr. Cowell, one of the true icons representing what the world has come to):



And second, a still image, indicated as being Simon Cowell, taken from the May 16, 2010 coming attractions for the May 23rd season finale of "The Simpsons":



Should a side-by-side comparison of these images affect those who are skeptical of occasional references in my previous blogs to there being inside-references to my material showing up on

"The Simpsons" - including something that regularly occurs in the current opening sequence used at the beginning of every episode? Might such skeptics, or those who profess skepticism, feel compelled to retract this disposition? Countless presentations of evidence of the veracity of my oft-repeated statement that I am secretly super-important haven't affected them yet, so surely I must always put their vote first and continue my quest for their approval. Anything less would deserve to be interpreted as my thumbing my nose at the masses. I know someday, yes someday, I will hear them shout, "D'oh!", which for me would be a dream come true, for what greater vindication is there.

In a few days, how the just-released movie, "Robin Hood," can clearly be seen to "bring me in" at a key moment (I don't mean literally, I hope you don't expect anyone to ever literally bring me in).

So that will be all for the moment. Let's not give you too strong a dose all at once.

Posted by [Steinhoff](#) at 9:16 PM 0 comments [Links to this post](#) 
Labels: [John Lennon](#), [Paul McCartney](#), [Simon Cowell](#), [The Simpsons](#)

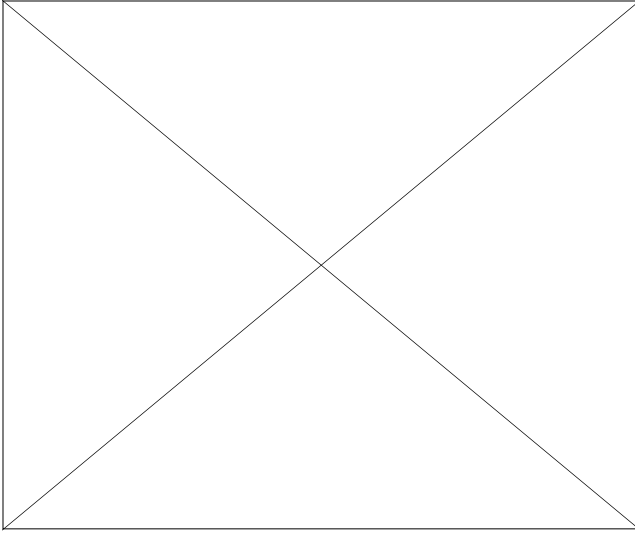
Sunday, May 16, 2010

[Follow This And That](#)

Several things to whisper about, ranging from scarcely audible whispering to jumping up and down on the table whispering:

Smallville, Mediumville, Steinhoffville

Once again, I am pleased to say the Smallville season finale (5.14.10) has found a home for me, or, something for me, or, I've found something for them, or, we're in some strange no man's land with these little interconnections between what they're doing and what I've done, Medium being in there/out there somewhere as well. [Note- I posted my videoclip showing what I'm trying to say at YouTube (where I'm Zoomsteinhoff), however they removed it, so I've revisited this blog after its initial posting to include it here.]



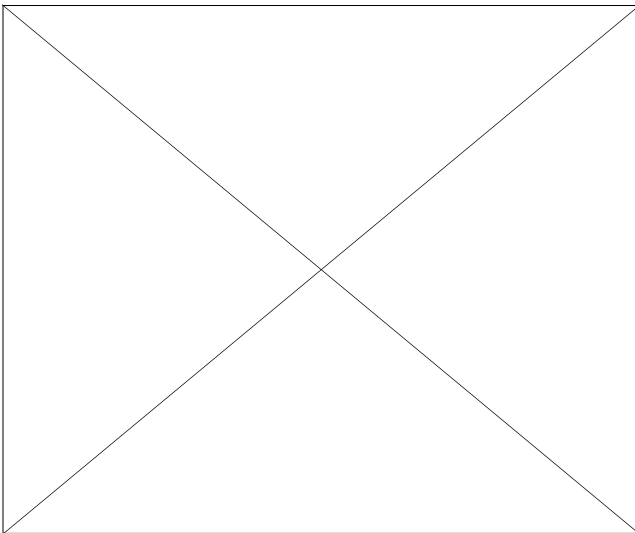
Been There, Done That

I neglected to mention last time that the May 8th Saturday Night Live, in having another installment of their recurring sketch about the juvenile delinquents, was thereby doing something that originated with me. I ask you to do a search for "Bowery Boys" in the text of my earlier blogs posted at archive.org (I've posted "Jonathan D. Steinhoff's Sometimes Blog" Volumes 1, 2 and 3 there), should you be interested in what this statement is based on.

The season finale of SNL last night may or may not have been influenced by me, more specifically, my comedy sketch idea, "[Beaver and Wally, The Flying Invisible Time Travelers](#)" (posted at archive.org). In my idea, as we watch a single conversation, various changes to the present resulting from time travel continually manifest, generating aberrations to basic assumptions about the present, as the participants continue to speak in a state of total obliviousness. Same thing in last night's "Timecrowave" sketch with Alec Bladwin and Kristin Wigi.

See Where I'm Pointing, My Dear Watson

As I've described numerous times to numerous people, the first time I went to London, back in 1983, I hadn't been there one week before it's five to eleven at night and Paul McCartney and I are in the same underground station, opposite platforms (this is not my whole point, however). There was scarcely anyone else there, and sitting next me was someone dressed like Sherlock Holmes. It was the Baker Street station, Baker Street being something commonly associated with Holmes (as is Basil Rathbone, though Rathbone could also be associated as the name of the evil corporation in McCartney's "Give My Regards To Broad Street", which was released a certain number of months later). That is not my whole point either. So I turned to the Sherlock Holmes looking guy and said, "Isn't that Paul McCartney?" He needed more information. "Where?" he asked. So pretending my pointing finger was a searchlight beam, I moved my pointing finger along the near-empty opposite platform, then suddenly came to a stop on Paul McCartney. I paused a moment, then stated, "There." "Oh yes," he said, or something to that effect. It was **May 13th**, 1983, and I was already secretly super-important in relation to McCartney, as I am now, and would be invited in several days to a dinner party by an old friend of an old family friend, who lived next to McCartney during the '70s - so it was small surprise. This also is not my whole point. Several weeks ago, on the very same day that a news item was circulating that Steve Carell would be leaving "The Office", I somehow happened to drive by Steve Carell, who smiled at me. "The Office" people have done just this sort of thing to me before, possibly put up to it by Stuart Cornfeld (do another search) - so it was small surprise. And then, on the **May 13th**, 2010 episode of "The Office" (the 27th anniversary of that other stuff), this happened:



That is my point: from what I can tell, person or persons involved with "The Office" heard of my 1983 experience, including the date it happened, and did something about it. Even Sherlock Holmes himself would have been unable to imagine how something such as this could have come about. I am still arguing with myself over what might have happened.

And while this does not prove the point made in those news items about Steve Carell leaving "The Office" (let's wait and see), I, on the other hand, do plan to leave the office where I work, i.e., I am currently looking for a new job. The one where Spielberg and McCartney don't pay me anything and meanwhile terrorists leave stuff on my doorstep because of my "secret" super-importance, yet no one investigates, and people "above" me at work act REAL above me.... isn't working.

Posted by [Steinhoff](#) at 8:37 AM 0 comments [Links to this post](#) 

Labels: [Alec Baldwin](#), [McCartney](#), [Medium](#), [Saturday Night Live](#), [Smallville](#), [Steve Carell](#)

Sunday, May 9, 2010

No Words For What WAS Set Off

A few things, each of identical significance (or perhaps not):

New Steinhoff Song

I'm pleased to announce my newest song, "[Born Ahead](#)", which can be experienced at [archive.org](#). I hope everyone who hears it enjoys it in the identical way and to the identical degree as everyone else who hears it (whatever way and degree that may be).

Why Is Today Different From All Other Days

As my mother passed away in February 1991, I am unable to experience this holiday in the identical way as everyone else. However, as the person who first told me of CalArts, the college I attended, is Sean Daniel (Spielberg and

McCartney friend, former Lennon friend), and Sean Daniel is the producer of the "Mummy" movies, I will take this opportunity to wish him a Happy Mummy's Day. (I am not in touch with Sean, but would appreciate it if someone could pass along my message.)

Fish Wearing Goggles

The writers of the TV show "Smallville" (who also wrote "Mummy 3") have once again included an inside-reference for my benefit. However, this one is identical to the way-off-the-radar ones they do in relation to me, as opposed to being identical to the ones they do where I can point to evidence (evidence for those who know how to add 2 plus 2.2, that is). I am flying so below the public's radar here that I expect to be making more ripples in the ocean than anywhere else. Yet somehow I feel obliged to describe it, lest the powers that be (them what done it) feel I'm no fun anymore, and then what would happen to me?

I've previously described how oftentimes the "Smallville" episodes containing inside-references to me are done in conjunction with episodes of the TV show "Medium" airing that same night, and this is true regarding Friday, May 7th. In fact, you may wish to reread my "Smallville" mention in my May 1st blog and the whole T-shirt example there. I'm getting the feeling they had their own personal T-shirt vendor this time around.

In the May 7th episode of "Smallville", Lois Lane pushes for Clark and her to go on a "break" from each other (this develops into a breakup). Everyone watching heard something in that moment that brought to mind the historic episode of "Friends", the one that led to endless discussions/consequences of what it meant for them to be on a break.

What I heard, being someone who receives frequent, secret nudges from the "Smallville" folk, was a reference to the main side-plot in that same "Friends" episode, where Monica can only date someone if his translator accompanies them everywhere. This side-plot was based on my 1996 story, ["The Translator"](#). Someone (Raphael Middleman) once published my story in their little magazine (the May 1996 premiere issue of "The Inspector"). There were numerous reasons back then for me to deduce that "Friends" would use my material, even though I had not yet starred a "Friends" insider in my (1998) "Gosk 2". One reason: one of my sister's oldest friends, Claire Josephson, is the sister of Nancy Josephson, International Creative Management VP, the woman who first brought the "Friends" writers to California, which directly led to the creation of "Friends".

In "The Translator", newlyweds who don't speak the same language receive a translator as a wedding gift. He accompanies them EVERYWHERE, which much displeases the wife, causing her to secretly murder him, though it means she and her husband will not understand each other. They didn't need to understand each other when they first met, so why now?

Because my story was included as part of the very important initial "Friends" "break" episode, the "Smallville" "break" set me looking to see if there was something I should connect to this. As has often been the case, I found the answer in that night's "Medium": a husband murders someone about to communicate to his wife the key to understanding him. In "The Translator", the murder of the translator by the wife means she does not want to have around the person with the key to their understanding each other.

What Were They Trying To Do

What was the real meaning behind the Pakistani Taliban's Times Square "incident"? It was announced by the White House today that it was in fact the Taliban who were involved in the Times Square "attempted" bombing. Are we to believe that they truly meant to succeed, based on what we've learned about the hard-to-fail-to-anticipate reasons behind why it failed? Might not this lead the discussion to the question of what possible Taliban objective WAS achieved by only succeeding in having people investigate an empty car parked on a busy New York City street on May 1st?

As I described in my May 1st and May 2nd blogs, my April 28th posting on YouTube regarded a scene where an empty vehicle parked on a busy New York City street is investigated. And my description accompanying that YouTube posting referred to the Iranian President.

I find that the degree to which there has been NO follow-up investigation regarding what I've been saying (shouting) for a while now looks VERY bad with this new terrorist occurrence, one that could have turned into the second 9/11. It suggests that there is a willful act of suppressing the investigation I seek. How close to the doorstep of Steven Spielberg must this suppression seem, as such an investigation would have to be based in part on my assertion that I am secretly super-important in relation to the work of Spielberg, the most prominent Jewish man, that therefore I am someone on the radar of those who act out of anti-Israeli/Jewish sentiment. What happens when my super-importance is secret - how can I instigate an investigation when that fact is unknown?

Does this Times Square bombing "attempt" light a fire under Spielberg and others? Is this all potentially damaging to key pillars/foundation stones of Hollywood Royalty? Extremely damaging? Fatally damaging? The suppression of such important investigations into terrorism, just to cover their astors?

Should we conjecture that the appeal of being able to generate this kind of issue in a big way became great enough to the Taliban/al Queda that it was chosen over an actual bombing - an alternative course? Especially if at heart they'd rather not kill in reality if they can poison the reputations of our

"royalty", which would seriously undermine an important part of our moral foundation (yes, the product of Hollywood royalty portends to speak to the world's fundamental ethics).

Give a man a fish and he eats for a day; teach him to fish and etc. Would they poison our lives better by lighting this fire under us? Isn't it time to put aside this astor-covering of Hollywood Royalty's questionable behavior towards me, so that the truth about my secret super-importance can render plausible this basis for a real investigation of major terrorist acts? Or must we wait for something God awful to happen, when an investigation could have prevented it? I guess that's a chance some bastions of society are willing to take.

Posted by [Steinhoff](#) at 3:12 PM 0 comments [Links to this post](#) 

Labels: [Friends](#), [Medium](#), [Mummy](#), [Smallville](#), [Spielberg](#), [Taliban](#), [Times Square bomb](#)

Sunday, May 2, 2010


Knowing Where To Look

Something which may or may not be of GREAT significance regarding the New York City Times Square bomb in the car incident of May 1st:

- Several days ago I posted my video, "Come On, French Stewart, You Owe Me!" on YouTube. It is a matter of record, therefore, that this video existed Thursday, April 29th.
- It is furthermore also a matter of record that my April 29th posted YouTube Description accompanying this video brings my posting of the video into the context of my special concern regarding an enemy of the United States (the Description refers to statements by the Iranian President which I regard as containing inside-references to myself, and which I regard as having been made by him as the consequence of my secret super-importance in relation to the most prominent living Jewish man, Steven Spielberg).
- In that video of mine posted on YouTube on April 29th, I emphasize something important that happens in the last episode of the TV show, "3rd Rock From The Sun," which I assert originated with me. I blogged yesterday (May 1st) that the specific material of mine to which I refer there is contained both in my 1993 "Gosk" screenplay posted at archive.org in 2007 (NYC parking space first referred to on page 53, aka page 55 of pdf, then situation develops on page 58, aka page 60 of pdf); and in the shooting script for an unfilmed project of mine, "Gosk 3", which was posted in 2005 on my website. The *particular basis* for my more specific, blogged statement of May 1st about the "3rd Rock" connection would be self-apparent to anyone who does the research even without benefit of the May 1st blog (though the May 1st blog would tend to make it a bit easier to do the research for those not already knowing exactly where to search).

- Therefore, I bring it ALL up on April 29th, and it is verifiable that I bring it all up on that date (in addition to my again bringing it up on May 1st, though when on May 1st is not verifiable in terms of the timeline of the Times Square incident).
- Research would make it factually apparent that on April 29th I was *specifically* referring to the **MOMENT** in "Gosk" when the empty Mars Zuns spacecraft lands in a New York City parking space on a crowded New York City street, which then arouses curiosity, which is then followed by people exploring inside it.
- The May 1st bomb in the car in New York City's Times Square incident also involves an empty vehicle on a crowd New York City street arousing curiosity, followed by people exploring inside it.

If there is a real connection to be made here between my April 29th video posting and/or my blog in relation to this bomb, it may nevertheless even then only mean that someone wished to be seen committing a deed that would connect them with Iran, even if they have no genuine Iranian connection. My hypothesis also includes the idea that the perpetrator(s) intended that people would be able to do the last of the above bulleted items and live to tell. In any event, he/they sure messed with that White House Foreign Correspondents Dinner annual fun vibe thing. And with all the tension and gravity surrounding matters that reach the White House, doing something injurious to that annual fun vibe thing is not all that benign.

Posted by [Steinhoff](#) at 2:18 AM 0 comments [Links to this post](#) 
 Labels: [Iran](#), [Times Square bomb](#)

Saturday, May 1, 2010

[Dear Letter](#)

Something To Stew Over

I am pleased to announce the posting of my latest video on YouTube, ["Come On, French Stewart, You Owe Me!"](#)

I would be even more pleased if this video wasn't connected with my numerous entries into the sweepstakes to see which of my muffled screams will succeed in drawing the necessary attention to the fact that I have been singled out by the Iranian President for including inside-references whenever he has a major statement regarding his nuclear situation. Which the Iranian President is doing because of my secret super-importance in relation to the most prominent living Jewish man, Steven Spielberg (please see my ["Steven Spielberg and the 'Mall Man' Factor"](#) video at [archive.org](#)).

Oh well, what difference could that make? By the way, the work of mine to which I refer in this new Stewart video in connection with the final episode of "3rd Rock From The Sun" is "Gosk", both the [1993 screenplay](#) and the [shooting](#)

[script](#) for the unfilmed, "Gosk 3".

In The Future All My Troubles Seem So Far Away

A new event has occurred in connection with my observations that someone behind-the-scenes at the Huffington Post website is very much "on" to my secret super-importance (or partially on?):

1. My April 25th blog was titled, "**See It In A Different Light**".
2. My April 26th blog mentioned that this April 25th blog title was **from a Paul McCartney song** upon which I am/was a major influence.
3. On April 29th, 2:49pm, I made a [comment](#) (as JonathanDS) to a HuffingtonPost article, "Donald Trump Defends Arizona's Immigration Law". My 2:49pm comment was not actually approved/posted by HuffingtonPost for another ten minutes, yet a few minutes before my comment was posted to the world, at 2:53pm, someone posted a comment that included the words, "**look into the future**". These words are **from this exact same Paul McCartney song**.

Probably Bill Maher had something to do with it - he occasionally makes inside-references regarding me, and is very much a part of HuffingtonPost. In fact, his most recent article / videoclip on that website, which introduced the idea of an episode of "Lost" including an inside-reference to his pin number, made me think of the time [my license plate number was referenced on an episode of "Monk"](#) (please see my November 29, 2009 blog). "Monk" was a show that included inside-references to my material in every episode (please see my "Weekly Monk/Steinhoff" videoclips in earlier blogs and YouTube). Something else that wasn't "lost" on me was the time a while back when, *immediately* following my blogging a reference to the 1965 magazine photograph that led to my "Endless Voyage" story, Bill Maher's show included a photograph that bore a striking similarity to that photograph.

Wheel Of Making Me Look Like I'm Piecing Together Sentences That Aren't There

ONLY because "Smallville" has very recently included inside-references to my few music videos (as I've described in previous blogs), I believe I might have seen something in yesterday's episode, in this context, that could be seen cumulatively as part of this. However, please first permit me a moment to once again attempt to get across the cumulative concept:

If John Lennon wears a T-shirt in Los Angeles that only has the letter "M" on it; and Paul McCartney wears a T-shirt the next day in London that only has the letter "I" on it; and George Harrison wears a T-shirt the day following that in San Francisco that only has the letter "C" on it; and Ringo Starr a week or two or even three later in Ann Arbor, Michigan wears a T-shirt that only has the letter "K" on it, and you are in on the fact that John, Paul, George and Ringo

were once in a group together, you could surmise that the context exists in which Ringo's "K" could be seen as part of a deliberate effort to spell the word "Mick", even though "K" all by itself contains no such implication. And if someone took the basis of your surmisal out of context, and said, "How does 'K' have to necessarily be part of spelling 'Mick?'", or "How does 'I' and 'K' necessarily have to be part of spelling 'Mick?'", or "Why do you think of The Beatles at the same time as the Stones when their music is not really all that similar?", the person saying these things about your surmisal might be out to make you sound like an i-d-i-o-t, or themselves be less smart than a non-idiot.

Back to "Smallville": There were things in last night's episode - the manner of flying; the turning of a wall into fragments (when a chemical was applied to make it shatter-able); a mystery regarding whatever happened to a woman who was taken away - that may possibly have been designed to bring to mind my music video, ["Whatever Happened"](#).

Numb With Excitement

Immediately following a recent email I sent to someone I never email, which made mention of Jon Stewart, an inside-reference was made on "The Daily Show With Jon Stewart" to someone who automatically brought to mind my email's recipient. And when I followed up that email with another email to that same person to point this out, this time around including mention of Stephen Colbert, "The Colbert Report" immediately made an inside-reference to my email's recipient, as well as an inside-reference to another person who automatically brought to mind my email's recipient. More specifically, Colbert was causing me to think of the few times people have pushed me into the position of bringing in emotion as part of an effort to **dissuade** someone from using violence. As my recent emails were written on the subject of the above-mentioned matter regarding the Iranian President (nuclear weapons and inside-references to me), I suppose these were meant to be regarded as contributions towards my efforts.

This may possibly lead the "discussion" to this question: Do people naively expect that, once Iran has nuclear weapons, we can then just hang the fate of humanity on our ability to bring in emotion as part of an effort to **dissuade**? To still be that young and idealistic! It is my belief that such idealism in such an instance as we now find ourselves can only hasten the end of humanity. It is very near to the point where a realistic action to halt Iran from nuclear weapons capability should replace endless efforts to dissuade.

Posted by [Steinhoff](#) at 10:20 AM 0 comments [Links to this post](#)  

Labels: [Bill Maher](#), [Colbert](#), [French Stewart](#), [Iran](#), [John Lithgow](#), [Jon Stewart](#), [McCartney](#), [Mick](#), [Sara Jane Lithgow](#), [SJ Lithgow](#), [Smallville](#), [Steven Spielberg](#), [Stuart Cornfeld](#)

Monday, April 26, 2010

[I Protest](#)

After reading an article that the Rock and Roll Emporium in Huntington Beach would be featuring never-before-seen photos of a Beatles press conference regarding the release of "Revolver", I felt a sense of obligation. A story I wrote in 1965, "Endless Voyage", was responsible for "Yellow Submarine", "Eleanor Rigby", and other Beatles songs, and "Eleanor Rigby" and its concern for how to handle the world's lonely people led to "Sgt. Peppers", "Let It Be", and who knows what else. "Revolver" was and perhaps is the home of "Yellow Submarine" and "Eleanor Rigby". I couldn't be there at the moment depicted in the photos, but I could touch that moment just the same.

Based on previous experiences of this kind, I anticipated that Paul McCartney might somehow - or - another make his presence felt by me, that he and I are on the same page enough for us both to realize my doing this meant.... something - or - another.

The instant I walked into the Rock and Roll Emporium, I experienced what I expect anyone who goes there experiences. I was descended upon by someone who worked there, who was anxious to accommodate me by trying to ascertain my interests. However, the particular salesman I encountered went even further than this. He engaged me in a detailed discussion of The Beatles, asserting that these photos clearly showed great animosity between Lennon and McCartney, they had only one more live concert after the photos were taken and after that The Beatles essentially disbanded by limiting themselves to things like making "Sgt. Peppers" and only creating music in recording studios. I basically disagreed on every point. However, it all reminded me a little bit of something.

It reminded me of the time someone played the devil's advocate with me by demanding to know why John Lennon should make another album, hadn't he already done enough. A transparent effort to provoke my response. On that occasion, I was conscious that my words would likely be taken directly back to John Lennon, that this possibility was scarcely a secret. And so I put something into it, and came up with what would become the opening of the song, "Starting Over". Minus Lennon's insertion on that song/album opening of a subtly cynical twist, buried close to the surface of his intonation, on the question of whether our life together really is so special, together, is it really so precious. There may also perhaps have been a grain of this same cynicism in the answer I initially gave, but if there was, it was only my way of expressing that I possessed the ability to support, if necessary, the position, "hadn't he done enough already (is more really necessary)?"

So when I responded to the Rock and Roll Emporium salesman, while at the same time looking at the photos of The Beatles facing the world for the first time on the subject of "Revolver", I again sensed that here I might not be speaking directly with the person who in actuality was at the other end of the real conversation.

The salesman made it very difficult for me to sound nice about Paul McCartney. He mentioned how McCartney presumably made George Harrison storm out of the studio at some point, perhaps while recording The White Album, due to wanting to play Harrison's guitar part. A similar problem between McCartney and Starr. "Oh well, he just likes to provoke a certain kind of reaction, he enjoys getting in people's face," I said in McCartney's defense. It was not unlike the symbolic inference I intended when I said to a (different) Lennon intermediary that Lennon must feel he has to shout about something. Lennon found a place for that one on his "Double Fantasy" song, "Losing You".

While speaking to the Huntington Beach salesman, who represented that period in Beatles history as a battle between Lennon and McCartney, I found it important to state my view that Lennon was the genius of the group, that he had the cosmic oneness, but needed help bringing that into the world. It stands to reason that it would have been too much of a coincidence for there to have been more than one genius in The Beatles, so if you have to pick one, I say Lennon. I believe the depth of Lennon's part in "Double Fantasy" establishes once and for all that, though his genius took form in what in many ways is a simplistic medium, Rock and Roll, he was able to be more artistically profound than anyone since.... perhaps Dostoyevsky. Perhaps that is an apples and oranges comparison. Which isn't to say McCartney isn't great as well.

Afterwards I was concerned that I may have said things that, on some level, might strike McCartney as deliberately hurtful. This was not my intent, and my concern on this partly influenced me to title the blog I wrote yesterday in relation to a McCartney song I was a major influence on. I am not one who wishes to generate animosity. Though I don't mind offending Republicans.

Today it was announced that [Paul McCartney, in an upcoming Q Magazine interview](#), confesses he was a failure at writing protest songs. To hear him say this must surely bring to mind how he measures up, in this regard, against John Lennon. John Lennon, who gave us "Give Peace A Chance", clearly beats McCartney in the protest song game. Okay, in the peace song game, same thing. Doesn't this subject instantly provoke a Lennon vs. McCartney comparison, Lennon emerging the victor?

At one point, as a major influence on John Lennon, it occurred to me that it might serve if I were to make a deliberate, conscious effort to wear Lennon's shoes in the area of peace / protest songs. Lennon was gone, perhaps something fell to me, even if none but a few might consider this the situation. And so I set to work on the only song I've ever done that was inspired by the possibility of an obligation to destiny.

In so doing, I believe I came to one of the same places Lennon must surely have come to in creating "Starting Over". The problem: generating an innocent

feeling that could be shared by the masses, a common push, yet a feeling that does not devolve into the kind of false start that makes it ever-impossible for the masses to try again someday. The powerful, inner resource of humanity to come together and do something could transform into stale chewing gum from an overly insistent leader trying to force the matter. So dangerous a possibility that the leader shouldn't even try, but instead just turn around and walk away, let's keep the good memories intact? "Starting Over" has Lennon in the persona of an older-ish man trying to resurrect a '50s-ish sound to give rebirth to a dying relationship. A man for whom the '50s still sort of live, so why can't he simply summon this and make it all happen again as it did before. My song, ["\(Build It All Up Into A\) Brand New River of Love"](#) (copyright January 1999) was turned by [Sting](#) into "(Building Up A) Brand New Day". The spirit of the new millenium on New Year's Eve, 1999, midnight, NBC; the spirit of the Obama Inauguration Party, at the climax of the night, performed for the new president, accompanied by Stevie Wonder, whose harmonica began as my saxophone, if the truth be told. But who am I, just someone who can't even afford a photograph of the Beatles press conference on the subject of "Revolver".

Posted by [Steinhoff](#) at 8:34 PM 0 comments [Links to this post](#)  
Labels: [John Lennon](#), [Paul McCartney](#), [Sting](#)

Sunday, April 25, 2010

[See It In A Different Light](#)

Something I consider noteworthy took place on "Saturday Night Live" last night. I described in my October 4, 2009 blog how a particular sketch they did October 3, 2009 bore a striking similarity to a comedy idea I posted on youtube and archive.org a month earlier (September 1st), ["An Irishman Visits Ralph Kramden's Brooklyn"](#).

It being that SNL is always doing things based on my material, it was and is obvious to me where their idea came from in that instance, the time proximity of the two also being a factor.

The latest noteworthy news is that this Oct. 3rd SNL sketch has now graduated to the realm of being a *recurring* SNL sketch concept, as evidenced by last night's sketch about Frank Sinatra as seen through the eyes of a Danish acting troupe. This would not be the first time a recurring SNL sketch started with me, you might even say that I'm used to it - yet I would be awfully jaded to let it go by without a mention. As usual, they've landed on "Free Parking".

Posted by [Steinhoff](#) at 7:59 PM 0 comments [Links to this post](#)  
Labels: [Frank Sinatra](#), [Jackie Gleason](#), [SNL](#)

Saturday, April 24, 2010

[Lose Sleep Over It](#)

Do you believe there exist certain crimes that, if they could be solved, there would then be other crimes, previously unsolved, that would thereby come into a new set of clues and ipso facto become solved as well? This is an obvious

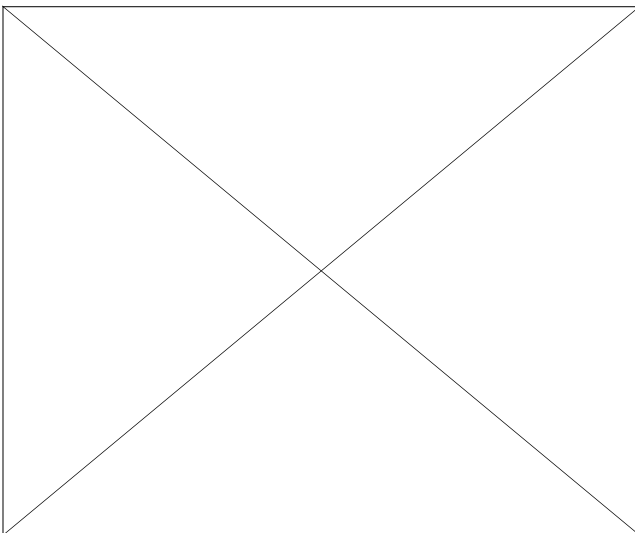
statement. It is elementary.

In recent blogs (4.8.10; 4.11.10; 4.18.10) I have discussed a connection I made between certain recent television inside-references to my few music videos, in relation to inside-references to me/my material contained in a recent statement by the Iranian President, about President Obama and with regard to nuclear weapons. The gravity of his involving me in this way is enormous. And he has done this before.

The following still is from my music video, "[Dream](#)", posted at archive.org in 2005:



Next is an excerpt from a news story that was on TV today (this incident was also described in an [article in today's LA Times](#), though at the time the article was written it did not yet include the part about **sleeping on train tracks**):



I have often acknowledged in my blogs how the timestamp on this blog site can be manipulated, which is one reason why I periodically post the text of my blogs at archive.org so as to copyright them/prove they were created prior to certain points in time. I have not yet done that with regard to the above-referenced April blogs. However, the easily demonstrable significance of *why* I brought up in those blogs my few music videos transcends whatever date I chose to write about it. The connection I made in those blogs shows that it was relevant, prior to this April 24th sleeping-on-the-train-tracks news story, for me to bring up in April my few music videos.

Thus, this news story happening to so unmistakably bring to mind yet another one of my few music videos during this same period demands serious attention - it relates to what I said regarding an action by the Iranian President. Consider where an investigation might lead, if one follows my theory. Theories are essential to investigations, they suggest where one should look. What the significance of what one finds might be.

Now someone who doesn't appear to be the non-entity that I appear to me (due to people having ulterior motives to bury my importance) had better step up to the plate. Because on the strength of a long-winded, detailed explanation from me of a theory of what this could be connected to - well, who would begin to listen, if they don't already accept that I am of sufficient influence to have caught the attention of the Iranian President? Burying the truth about my importance has long become the same thing as burying important clues in a matter that may prove most serious of **all**.

Posted by [Steinhoff](#) at 6:58 PM 0 comments [Links to this post](#)  

Labels: [Iran](#), [Joey Gutierrez](#), [Lennon McCartney](#) [Obama](#), [Richard Haro](#), [Samantha Rodriguez](#)

Friday, April 23, 2010

[Hey Buddy, Can You Spare A Coffee Cup?](#)

For those seeking proof that we need another Jonathan David Steinhoff comedy sketch idea, I am pleased to announce my brand new comedy sketch idea, "[Hey Buddy, Can You Spare A Coffee Cup?](#)", which can be accessed at Archive.Org.

Posted by Steinhoff at 11:50 PM 0 comments [Links to this post](#)  

Labels: [Alex Keaton](#), [Aliens](#), [coffee](#), [genies](#)

Sunday, April 18, 2010

We Don't Need Another Hiro

Dewey Defeats Zeus

I'll begin today with something that I have scarcely ever found it necessary to do: print a retraction. Apparently I should have seen the newly released "Clash of the Titans" prior to my April 11th blog. The subjects of both that movie and my newly released "In Orders We Trust" video relate to the gods of Ancient Greece. I first announced in my August 22, 2009 blog that I was making my May 2006 "In Orders We Trust" comedy sketch into a video, and seem to have complicated matters by releasing my video around the same time as that movie's release. Therefore, as the result of what must have been a coincidence (how could it have been otherwise?), my drawing of a parallel in my April 11th blog between SNL's photo-shopped image of Michael Steele with a posted thumbnail showing the image of a Zeus statue accompanying my posted video was erroneous. SNL was referring to the way a Zeus statue depicted the Greek god in "Clash of the Titans", and therefore they could not have known the misinterpretation this might generate.

It's All Partly Greek and Partly Steinhoff To Me

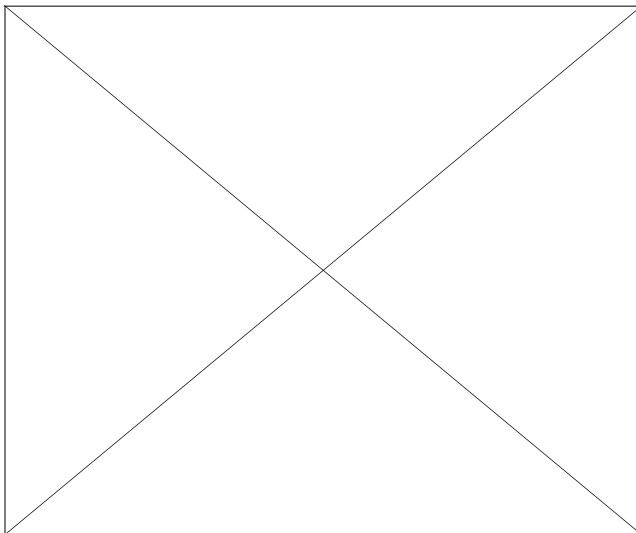
I went to see "Clash of the Titans" in part out of recognition of the possibility that it might include something or another in relation to my above-referenced May 2006 comedy sketch. Many, many, many movies include Steinhoff references, and as their subject connected with one I also worked on, there was a greater likelihood that this would be the case. And pending a review of the original "Clash of the Titans" movie from the '80s (which may be the origin of more things in this new movie than what I recall from the last time I saw it), there were in fact one or two things I observed that may come back to my May 2006 comedy sketch (posted on my website when created, and at archive.org in August 2009; the video posted April 7, 2010):

- Both "Clash" ("Clash of the Titans" 2010) and "In Orders We Trust" have a lead character insisting another character perform an action by shouting, "Do it!" (I was also struck by the similarity in the exact intonation, however they could only have known my intonation by tapping into my computer prior to my video's release, and so the intonation must have been a coincidence (how could it have been otherwise?).
- Both "Clash" and "Orders" have Zeus' use of the word "truce".

- "Clash" made at least one overt reference to "Avatar" - the idea of someone learning that the flying animal they would ride had never been ridden before. As described / demonstrated in previous blogs (particularly Feb. 21, 2010), a significant connection between my blue-skinned alien movie ("Gosk") and "Avatar" is the little white flakes floating around. Therefore, the black dust in "Clash" could possibly be in connection with that connection.

From Ancient Greece To Modern Smallville

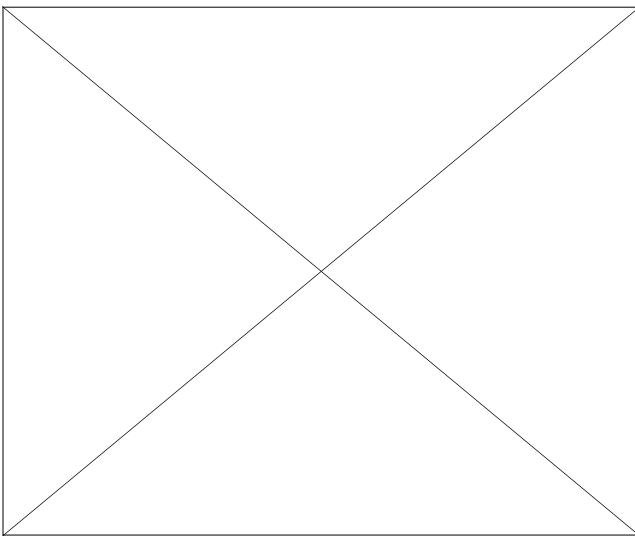
In my immediately preceding (April 11th) blog I mentioned (as I have also done in earlier blogs) how inside-references to my material on episodes of "Smallville" have connected with inside-references to my material on episodes of "Medium" aired the same night. On April 11th I specifically referred to an earlier episode of "Medium" making inside-reference to one of my few music videos, ["Another Good Answer"](#), and I alluded (without being specific) that the ending of the April 9th "Smallville" episode made another inside-reference. The thing I was drawing attention to, though hard to appreciate if not seen in the context of cumulative moments, was the fact that this "Smallville" episode ended with the words, ["New Game"](#), which is also the title of another one of my few music videos. In this context, I bring you this excerpt from the April 16th "Smallville":



This fits into the context of my above-referenced music video, "[Another Good Answer](#)", where a recurring lyric is, "How much of an answer do you want."

Don't Insult The Messenger

I'll let this one speak for itself:



You Say Wordy And I Say Goodbye

Back in the days when McCartney (let's not leave out Lennon, though it involves using more words) were doing funny connections between the A and B sides of their 45 single releases, such as "She's A Woman" saying, "My love don't bring me presents" and the flipside's "I Feel Fine" saying, "Her baby buys her things you know", I think there was one we missed: Lennon (let's not leave out McCartney, though it involves using more words), with "Paperback Writer", says, "It's a thousand pages, will you take a look?", while the flipside's "Rain" says, "The weather's fine." The phrase, "the weather's fine" is part of weather conversation, which is the essence of brief, non-thousand pages conversation. Up until, "Rain", discussion of the weather was as non-thousand pages as you could get. We're looking at elaborating, over-elaborating, confining ourselves to small talk. By the way, I consider myself to have been an influence on all four of these Beatles songs (let's not leave out Harrison and Starr).

Oh Yeah

In the spirit of my references to Maggie Gyllenhaal (see my January 10th and 16th blogs), it recently became time once again for me to look through the words of a "The Daily Show" guest for my verification that a secret message from me to Stuart Cornfeld had reached someone. And sure enough, out of the mouths of Tracy Morgan.

My belief that I received verification is not based on any information that I have made available to my readers, there is nothing for you to put together and say, "so that's why Steinhoff says this". Yes, they did bring up on that show the whole idea of making a point of not going to see someone's work, which connects to when I blogged my opinion that Jon Stewart's lawyer seemed to have told him to come as close as possible to viewing my "Orders" video without actually viewing it, that Stewart seemed to have been told he should make a point of not seeing that work. And yes, Morgan nicknamed Stewart "Beef Stew",

and Stewart bemoaned being tagged with that, while "Orders" has people having phrases painted on each other. However, these were NOT factors in my surmisal that my secret message had been read by someone.

And while Spielberg's on the phone to Cornfeld, and Cornfeld's on the phone to Stewart, and Stewart's on the phone to Morgan, and Morgan's on the phone to Fey, and Fey's on the phone to Baldwin, and Baldwin's on the phone to McCartney, I must ask that the Iranian President, to whom I have referred in my past several blogs, please stay out of it. Do you have any idea what a sticky situation is?

Posted by [Steinhoff](#) at 12:42 PM 0 comments [Links to this post](#)  
Labels: [Clash of the Titans](#), [Saturday Night Live](#), [The Daily Show](#)

Sunday, April 11, 2010

[Titanic Importance](#)

In my immediately preceding post (April 8th), I mentioned, among other things, my conclusion that Jon Stewart on "The Daily Show" had "reflected a cognizance of the release of my 'Orders' video". Why did I choose to word this so strangely, outside of the fact that I like to word things strangely?

I chose these words to get across the idea that they are willing to go so far as to acknowledge to me that they know the video was released, yet at the same time they do not seem to feel they actually need to see it. I beg to differ: it is from me, I am unbelievably important, they know this, it is an important release. What's this stuff about sweeping it under the rug? I don't get it. "Avatar" and "Alice In Wonderland" are currently showing major contributions from me, to those in on it. To say the least. It doesn't make sense to pass on my latest work.

Later in this blog I will tell a little Hollywood story I just made up, entitled, "The Covering Their Astors Squad". First though, I would like to attend to a little business, which is to say, present how last night's "Saturday Night Live" also "reflected a cognizance of the release of my 'Orders' video".

In my "In Orders We Trust" (the video), which I completed April 6th and posted on/ copyrighted at Archive.Org April 7th (the comedy sketch itself having been written 5.15.06), I used at the beginning of the video the image of the famous sculpture, "Artemision Bronze", which according to Wikipedia is often called, "The God from the Sea," and "represents either Zeus or Poseidon" (my usage was intended to represent Zeus, and so if you were to see Poseidon in my usage of this image you would be.... well, I put the word Zeus under the image as well, so....). In the thumbnails at Archive.Org for my video, which one can view without viewing the actual video, one will also see my usage of this image ("Artemision Bronze").

I will give you a moment to go to Archive.Org and see for yourself (I provided

the link in my April 8th blog, please don't expect me to do everything for you).

In my April 8th blog, wherein I announced the release of my video, I also reprinted the original 5.15.06 email from when I first sent the comedy sketch out to certain people. That email contained, among other things, something that my blogs have occasionally touched on - references to a few of the immense number of timely references to my material on "Saturday Night Live". And with that as the background information, last night's (April 10th) show was no exception - for in Tina Fey's Sarah Palin sketch (which, unfortunately, was only partially successful in erasing from my mind the image of Sarah Palin looking at me as we drove by each other in Santa Barbara last month), Fey ended the bit with an image of Republican National Committee Chairman Michael Steele in a photoshopped pose quite identical to the Zeus thumbnail posted with my video at Archive.Org on April 7th:



Those who knew, as I did, the near-inevitability of some kind of SNL inside-reference to my newest release, will appreciate my interpretation of why they chose to show Michael Steele this way. And if you wish, I will even apologize for any responsibility I might have for any difficulty you might have in erasing this image from your mind.

I should also say something about tonight's "Simpsons" before relating my "The Covering Their Astors Squad" story.

First, some are aware that the main opening montage of every "Simpsons" (sometimes they use variations so who can say what one will find on any given night), the latest regular opening montage (past two or so years), contains something that began as an ongoing inside-reference found on many "Simpsons" episodes. The inside-reference has to do with a scene from the CalArts film class student film, "Limbo" (1973-1974), wherein someone cannot remove a gorilla mask, while I stand in the background watching. One of the primary "Simpsons" directors, Mark Kirkland, used to live down the hall from me at CalArts, though we didn't know each other. This has not prevented him from

joining the throngs of people in show-biz who make inside-references regarding me. These inside-references in certain "Simpsons" episodes to this "Limbo" moment would appear in conjunction with other Steinhoff-related stuff, producing a cumulative effect that made clear the inside-reference, at least to those "inside". So: nowadays their opening montage shows a statue head falling from a statue and landing over the head of someone beneath the statue, basically trapping the person inside the mask. Much like the previously recurring "Limbo" inside-references.

Tonight's "Simpsons" episode ended with Lisa and Bart forming a truce, until their dog commits some blunder, for which Lisa chooses to blame Bart, though there is no apparent basis for her to hold him responsible for what the dog does. And the truce ends as quickly as it was formed. Those familiar with the ending of "In Orders We Trust" (either the 2006 written version or the April 2010 video) need no further explanation to appreciate my conclusion regarding the origin of the "Simpsons" ending.

I seem to have one more thing to describe before relating my "The Covering Their Astors Squad" story.

For somewhat complicated reasons, which I will not detail here, I found the ending of the April 9th "Smallville" to be in relation to me as well. Nor did I choose to detail in my April 8th blog exactly how something the Iranian President recently said was designed to intertwine with the April 2nd "Smallville" as it related to me.

What I will mention here is that it was something he said in relation to President Obama's nuclear treaty, something that was extracted from the rest of what he said and given the headline, because of it being such a from out of nowhere phrasing. I am the one who sees how it was not from out of nowhere, it was an inside-reference, it was from a wish to interconnect with something in relation to me/my material that has recently become relevant through recent doings.

My December 26th, 2009 video, "Steven Spielberg and the 'Mall Man' Factor" (at Archive.Org) demonstrates how tremendously and singularly important I am in relation to Steven Spielberg. It does not take a genius to appreciate that, the way our world is put together, Spielberg is something of an ambassador for the Jewish people, being among the most prominent living Jewish persons in the world. I have previously mentioned in a blog that the Iranian President has endeavored to "intertwine" with me via a show that often references my material, "Smallville" (I mentioned this in a September 2009 blog). I have also mentioned/demonstrated in earlier blogs that the show "Medium" has intertwined with references to my material on the episodes of "Smallville" that aired the same night as certain "Medium" episodes.

Back when a number of inside-references to my several music videos all suddenly began occurring around the same time on various shows, as I mentioned/demonstrated at those times, I also noticed that "Medium" (in their fever episode, which was concurrent with the two-part "Monk" series finale - another show that made innumerable inside-references to my material) included the line, "Another Good Answer" - the title of one of my music videos. It was that same music video of mine wherein I get specific about the fact that, due to my secret importance, terrorists "leave things on my doorstep". That "Medium" episode had the antagonist exploiting people's fear of a cataclysmic (terrorist?) event for personal gain. I include that among the significant number of times when "Medium", or rather, someone with a pipeline to the writers of "Medium", seems to manifest an investment in undermining me with regard to certain concerns I have. My statement that terrorists leave things on doorstep/their statement that causing concern of this kind is a manipulative exploitation for monetary gain.

"The Covering Their Astors Squad" (a made-up story about a dead person)

Once upon a time someone with a lot of money repeatedly used someone's creative material in the movies he made with famous actress Mary Astor. Mary Astor became very upset at the injustice that might be done to the person with a lot of money, who had been so kind to finance the movies she starred in, for she feared that this person might be thought to be a mean person when he was really just a nice person having fun with the person whose material he used. So Mary Astor became so upset, she came down with a cold. It was chilly outside, and she was playing the part of someone who was in a warm climate, so she had to wear short sleeves, which aggravated her cold, and it looked like the picture might have to be scrapped, and everyone would have to say goodbye to all that this picture would have meant for them. So the studio hired a squad of people to always have blankets on hand, and whenever the cameras weren't rolling, these people in this squad would immediately cover Mary Astor with a blanket. The same thing happened when Mary Astor's relatives appeared in the movie, Astors were everywhere, for these were all people who were found worthy of being in this important picture, though it meant wearing short sleeves in chilly weather. So the squad of people with the blankets became known as "The Covering Their Astors Squad". Unfortunately, the benches they sat on became drenched during a terrible thunderstorm, soaking in the water, and when people sat on the benches the water seeped through to their bottoms. Apparently, they could not cover their asses.

It's swell that people are demonstrating to me a "cognizance of the release of my 'Orders' video", as I stated earlier. To fall short of manifesting that they've viewed the video, however, given the stage I've reached in the world of important releases, is, in certain respects, disturbing, and I do not say this as

an artist. I say this because it has "my lawyer told me not to" written all over it.

At this moment in the history of humanity, in the history of the Earth, the Iranian President, perhaps the single individual posing the greatest threat to the world at this time, due to what his present actions could very easily lead to not so far down the road, is trying to intertwine with me/my work, because of my tremendous importance in relation to Steven Spielberg. Spielberg being an important "ambassador" for the Jewish people, for the reasons described earlier in this blog. This plays Spielberg and myself, on a certain level, directly into the matter created by the Iranian President, a matter that springs from the animosity the Iranian President has for the Jewish people, which is behind his efforts to unite the Arab world, through this sentiment, behind his "right" to "blow Israel off the map".

It would be complicated to explain how it has been made manifest to me that the Iranian President is doing this in relation to me, though it is nevertheless something I could explain, to an intelligent person. There are facts to support my explanation. What isn't complicated is the fact that I have earned enough credibility by now to be taken seriously on this to a substantial degree even during the withholding at this time of the complicated explanation.

I believe that my little made-up story about Mary Astor may help to explain to all of you boys and girls a few factors that have impeded the response I demand. Those interfering with following-up on what I've asserted regarding myself in this situation are committing acts that, due to their intended effect with relation to the larger situation, are beyond criminal, and beyond forgiveness, due to the enormity of this situation. I find it unfortunate that the situation requires that I be the heavy to this degree, by having to point this out, but this is scarcely a situation that can be ignored. I find it difficult to think of a matter more worthy of serious attention.

Posted by [Steinhoff](#) at 10:56 PM 0 comments [Links to this post](#)  
Labels: [Iran](#), [Jon Stewart](#), [Medium](#), [Smallville](#), [Spielberg](#), [Tim Burton](#), [Tina Fey](#)

Thursday, April 8, 2010

Goodbye Old Paint

I am pleased to announce the release of my newest video, "[In Orders We Trust](#)", viewable at Archive.Org! Not to be confused with the strikingly similar non-video, written form of same!

To generate great excitement and buzz about this wonderful event, I shall include in this blog a reprint of the original email wherein "In Orders We Trust" was first released as a comedy sketch idea. I will *not* reprint here the entire comedy sketch idea itself as it appeared in that email, however - that can be found on my website and at Archive.Org. Besides, now that the video is here, the written sketch is more of an artifact than the true representative of the

work itself. A curiosity at best.

WHAT WON'T BE SAID HERE

Not included in this edition of my blog:

I will not mention the specific non-Kiefer Sutherland cast member of "24" who drove by me on Saturday, which clearly was an occurrence belonging in the context of my references in my recent blogs to other "24" occurrences in relation to myself.

I will not go into detail on how the beginning of the new TV Guide Hugh Laurie piece is in direct connection with my description of coming upon Hugh Laurie or his look-alike recently, as described in my preceding blog (March 30th).

I will steer clear of describing exactly how the latest "Smallville" followed suit with many previous episodes by making inside-references to yours truly - even though the Iranian President subsequently did something, once again, to tie in with "Smallville" in relation to myself (Iranian President behavior initially alluded to in my Sept. 27, 2009 blog). Maybe someday it will be worth someone's while for me to describe this latest incident. For now, I don't see the point in having so many words fall on so many deaf ears.

Nor will I explain why I have concluded that Jon Stewart on last night's "Daily Show" reflected a cognizance of the release of my "Orders" video earlier that day.

To do any of these things would be to allow a trail of breadcrumbs to lead me and my credibility quite far out on a limb, where I would only be making sense to those responsible for my observations in the first place. And to those who appreciate that conclusions based on cumulative information can radically differ from those that result from a piecemeal approach. I would lose credibility with those unable or unwilling to make the somewhat substantial investment of time and energy that a comprehension of my statements would require. And those unable or unwilling people can be the biggest pain in the long run, let me tell you. Not to mention those looking for an excuse to undermine me, for whatever ulterior purposes they might have.

REPRINT OF "IN ORDERS WE TRUST" EMAIL

Sent: Mon 5/15/06 11:06 PM

To: jim@frelaine.com; lara@redhourfilms.com

IN ORDERS WE TRUST

STUART/SEAN,

First, I ought to acknowledge that the last two Saturday Night Lives both used in their final sketches of the night significant references to my "Down The Hatch" sketch idea (sent to you two the morning of Saturday May 6th), as follows:

On the May 6th SNL, the last sketch had people who were freakish in the sense that they had more than two arms. In "Down The Hatch", Penny freakishly has two heads.

On the May 13th SNL, the last sketch had one person going through a bad hallucinogenic drug experience, while the other person was pulled into that person's perception. In "Down The Hatch", one tends to observe a strong similarity to bad hallucinogenic drug experience, as Penny goes from having an eye appear in her elbow, then a second head grows on her, eventually there's the impression that her feet have suddenly shrunk to the size of walnuts, and so on. Her friend is pulled into the horribleness of it to a degree, but it all seems strangely less than actual, and Penny is convinced to go to a restaurant and not let it get to her.


Secondly, thirdly, whatever, I ought also to acknowledge a bunch of other stuff, such as wood blocks music for Tom Hanks on Leno following my email about wood blocks music in relation to Tom Hanks. And the debate on SNL News on May 6th that used parts from "Little Darling" by The Diamonds, following my sketch idea for Tom Hanks ("You Said It", emailed April 27th), which specifically refers to this song. And the subtle "Limbo" movie references on the May 6th SNL inasmuch as "Limbo" related to me (CalArts student film, '73-'74). Then there's the references on the "Smallville" and "Earl" season finales that cumulatively refer to the Alec Baldwin movie "The Shadow" to the extent that that movie referred to my original "Mall Man" story outline.

So finally, my stupid sketch idea for this week's season finale of Saturday Night Live - but please bear in mind that I've come to expect that, while something of value may be found in it, the entirety of it would be rejected for legal reasons anyway no matter what its merits, an unfortunate realization which may be seeping into the quality of my writing:

"IN ORDERS WE TRUST" Comedy sketch idea by Jonathan David Steinhoff

[A sculpture garden with what appear to be life-size statues of different Greek gods (but turn out to be the Greek gods themselves), and a park bench.]

ZEUS: Yeah, well it wasn't my fault, you're the one who got her angry.
HERCULES: I got her angry, but thank you for not even warning me. Thank all of you for that....

Posted by [Steinhoff](#) at 6:32 PM 0 comments [Links to this post](#) 
Labels: [24](#), [Smallville](#), [The Daily Show](#)

Tuesday, March 30, 2010

Did You See That

It was my day off, I'm happily in the middle of nowhere, and there's Hugh Laurie of the TV show, "House", or at least someone who could earn a living looking like Hugh Laurie. Within the past fifteen minutes I've already seen someone who brought to mind a girl I knew named Laurie. So it's quite clear to me someone wants me on that page, whatever page that may be. Being secretly super-important, I am no stranger to people going to certain lengths to get me onto a certain page. I continue along, wondering what this Hugh Laurie stuff is about. I threw around some possible reasons but came up with nothing. I don't even watch the show.

A newspaper vending machine shows that day's USA Today contains an article on "24", and naturally I've already decided to purchase a copy before the day is over. The show's just been canceled, and I blogged (March 28th) about Kiefer Sutherland, that show's star, deliberately choosing to drive by me on the day that important announcement was made (March 26th), it being that I'm secretly super-important. Of course I would be buying USA Today, anyone could see that.

And so the inevitable happens - I get around to buying USA Today, and read the article. And that's when I find out why Hugh Laurie or someone who could earn a living looking like Hugh Laurie drove by me (slowly making a turn in front of me with his window rolled down so I was provided a good look). The article about "24" states several reasons for the cancellation:

"....and the network wants to build new shows in the key Monday time slot behind hit medical drama *House*."

House = Hugh Laurie.

Notwithstanding the fact that "24" is actually on immediately *following* "House", making this statement a minor head-scratcher, it seems that they've made Hugh Laurie the new man of the hour (or minute), the person momentarily assigned the task of absorbing some of the blame.

I myself do not believe for a moment that decisions of that nature are made the way the article described. What I do believe is that it helps the public to be provided with a set of different explanations for the decision, any or all of

which may or may not be partly true. It diffuses the responsibility of the decision, a rather large decision if you see things of this type as affecting an important part of our collective spirit. I've already gone on about the importance I attach to "24" in my March 28th blog - I don't happen to have the strength just now to go there all over again. I'm sure **you** know what I mean, and **you** don't, and **you** think I'm making all this up about who I am and what I see and when. And **you** don't. [Different font colors used for different uses of the word "you" to denote different types of people. The French have two words for "you", but we're in mixed company, so let's just leave it there.]

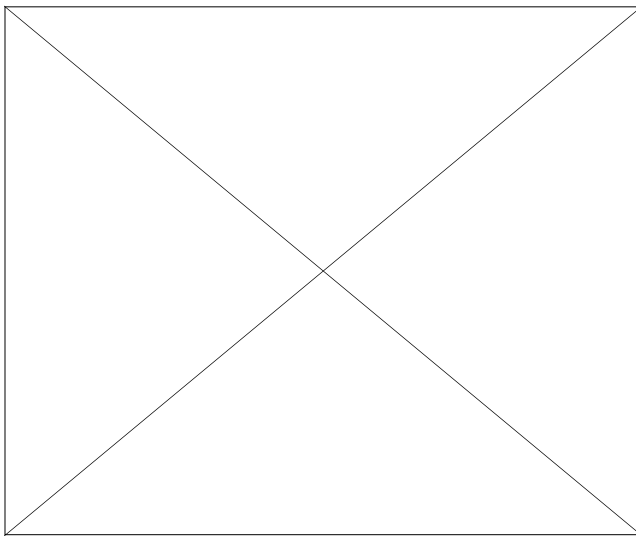
Posted by [Steinhoff](#) at 10:39 PM 0 comments [Links to this post](#)  
Labels: [Hugh Laurie](#), [Kiefer Sutherland](#)

Sunday, March 28, 2010

[Simmer, Cool, Simmer Again, Whatever](#)

[Julie, Julia, Clerp, Jerp, and Amy](#)

The following videoclip, which includes our first introduction to Amy Adams' Julie character in the 2009 movie, "Julie and Julia" (now available on TV for the first time on "Starz On Demand-Early Premieres"), should be filed under my March 21st blog (two blogs ago), in the section, "Pavlov's Chef":



Out Of The Frying Pan, Into The Fire

A person I've referred to here and there in previous blogs, Kiefer Sutherland, again drove past me. It was while I was on my way to work Friday, March 26th. I am nearly certain it was he, despite the sunglasses and semi-upbeat expression.

His face divulged nothing about a bombshell that was about to be dropped on the world later that day, not that the explosion would have been preventable even if I had foreknowledge: "24" has been canceled. Jack Bauer will not live forever - at least in terms of new episodes of "24" (after this season). I also read that there may be a movie. I think back to the expression on his face for some indication of exactly how dead Bauer might be for Sutherland, but as I find myself unable to visualize ketchup splattered about, it is difficult for me to envision death and Jack Bauer next to each other to the extent that it is now so.

We have been left with a serious void on the landscape of our shared, common focus on matters related to terrorism against the U.S. Do not underestimate the value of a singularly iconic fictitious character of this variety at this point in the history of the world, particularly when one considers the degree to which we as a society have come to use the medium of theater to digest events that would otherwise be too difficult, perhaps even impossible to wrap our hearts and minds around.

We can come together over nobody in particular when we say here comes the sun, we may never need a sun king to say "here comes the" about, but we are not so good at not having a human to focus on when real events turn us towards this side of reality, and occurrences that could conceivably lead to the end of reality itself. I don't see anyone coming close to a Jack Bauer, just a

whole lot of James Bonds, Sherlock Holmeses and what not.

On the bright side, Sutherland is now free to do a sequel to "Dark City" - though I have the feeling I'm alone in thinking along those lines.

It's Just Another Vote

Several days ago on my way home from work, at about 5:30pm, about 30 minutes before the final reconciliation vote on healthcare reform (after the House passed the healthcare legislation and after the Senate then passed the agreed-to reconciliation amendments and then the amendments went back to the House - I believe this was Thursday, March 25th), "Daily Show" host Jon Stewart may or may not have driven past me. The show has been on vacation this past week, so it was definitely possible for him to be in Southern California. Also, as occasionally referred to in previous blogs, over the years I have occasionally been an influence on his and Colbert's show, sometimes to no small degree. He appeared very serious. And his hair was not slicked down as one normally expects when looking at Jon Stewart. I don't think his was searching his mind for a punchline just then. Then again, it could have just been someone whose job it is to bring Jon Stewart to someone's mind at the precise right moment. I get a lot of that.

One On One

Ben Stiller, whose appearance at the recent Oscars was largely in relation to my "Gosk 2" video (see my March 13th blog), drove by me yesterday (March 27th), while his two recent late-night talk show appearances made no inside-references for my benefit (of which I am aware). I think that puts things where I'm supposed to.... no, can't say I know exactly.

The late-night talk show appearance in February by Helena Bonham Carter, Tim Burton's wife, on Craig Ferguson's show did make inside "Gosk" references for my benefit. These references to "Gosk" were not even close to being as clearly delineated as Burton's "Gosk" references in "Alice In Wonderland" (see my my March 16th and March 21st blogs). I do not feel that husbands and wives should be considered contractually obligated to be identical in the degree to which they make references to "Gosk", nevertheless, I will not permit Carter's references to dilute the intensity of Burton's references, and will therefore confine myself here to this general a description of her action.

Regis Philbin's recent late-night talk show appearance on Ferguson made absolutely no inside-reference for my benefit of the variety I have come to expect, though Ferguson isn't Letterman, which is where/who this normally can be relied upon. Is this non-relationship over? If so, I do not yet feel the void, and for now will make no assumptions.

Face To Face

Immediately after I emailed someone (a fellow CalArts alumni, aka a "CalArtian") asking what gives with Tim Burton and his Steinhoff references in "Alice In Wonderland", where's my \$11.23 (I did the math and decided I was at least entitled to enough money to purchase 9.2 chocolate bars), I received an invitation to be the Facebook friend of someone else, someone I hadn't spoken with in about 30 or more years, and a non-CalArtian. Adding this person as a Facebook friend required that I logon to my Facebook page for the first time in about half-a-year. This caused me to see that another CalArtian I knew (different CalArtian) had visited my Facebook page, indicated to me by way of that privacy-violating way Facebook has of showing Facebook users this like it or not. This led me to feeling inclined to look up that particular CalArtian on Facebook and the listing of her Facebook friends - which included Tim Burton. I suppose it is a given that when Tim Burton uses your material in a big way in "Alice In Wonderland", trails of breadcrumbs are headed your way. Now send me a trail of breadcrumbs I would want to follow more directly, please.

Posted by Steinhoff at 9:56 AM 0 comments [Links to this post](#) 

Labels: [24](#), [Amy Adams](#), [Ben Stiller](#), [Helena Bonham Carter](#), [Jack Bauer](#), [Jon Stewart](#), [Kiefer Sutherland](#), [Meryl Streep](#), [Mystery People](#), [Regis Philbin](#), [Tim Burton](#)

Tuesday, March 23, 2010


[The REAL Key To Good Health](#)

Well, the "game" is finally over - healthcare reform legislation has passed! And so now, at last, the truth regarding my important role can finally be told:

1. Rachel Maddow, as some of us have come to realize, has emerged as one of the true, vital, positive spirits of the new "the-left-doesn't-need-to-hide-its-we-won't-kiss-your-ass-with-self-defeatist-submissivism-you-rightwing-creeps" movement. (This is an extremely new movement, in fact, I just named it a moment or two ago.)
2. Rachel Maddow recently called upon her viewers to participate in a "Filibuster Challenge" contest to rename the word, "filibuster", as an expression of outrage over the Republican "filibuster-the-world-into-submission" movement. (This is an extremely old movement, though I just named it a moment or two ago, and though the word "filibuster" only appears in that movement's recent incarnation, for in other incarnations the word "filibuster" is interchangeable with other words, such as "redneck", "slander", "swiftboat", e.g., "swiftboat-the-world-into-submission", etc.).
3. I made three submissions to Rachel Maddow's filibuster contest. My important submission was #3586 Feb. 13, 2010, 1:43pm, as JonathanDS: **"What we need to "re-brand" is the phrase 'kill legislation' - the word 'kill' couldn't swat a fly anymore as an attention-grabber. So I suggest the phrase, 'murder legislation'. We need to see the blood on their hands, sense that there are lives on the line, not just go for clever."** This submission should still be viewable, though I don't know for how

long, by registering at newsvine.com and then going to Rachel Maddow's Filibuster Challenge contest.]

4. The winning entry that Rachel Maddow ultimately selected:
"...Waldman wins the Filibuster Challenge by christening the problem that's choking the last breath out of democracy as 'the Tarantino.' Because, of course, it kills bills."
5. If "kills bills" was the idea that won, and my entry (which included the specific explanation that we should "re-brand" the phrase "kill legislation") was **"murder legislation"**, ipso facto, I was right THERE.
6. Let's not forget to add in the fact that I am generally a secretly major person who frequently has a major impact on major matters.
7. Then there's the fact that I once (only once) emailed Rachel Maddow (my subject: she was mistaken in feeling appreciation for the anti-filibuster rhetoric uttered by Evan Bayh when he resigned his position as Senator, considering how he had previously threatened to stand with Lieberman in an anti-healthcare reform filibuster, an especially brazen and corrupt stance if one considers the fact that Bayh's wife is on the board at Wellpoint, the biggest health insurance company in the nation). The day following my email, Maddow wore on her show the same fake crown I wear in my photo whenever I post a comment on Huffington Post as JonathanDS2U. It has become my experience that such acts should not be seen as coincidental.
8. I believe it is therefore reasonable to conclude that it was because of my contribution that "kills bills" was ultimately selected as the contest winner. It comes that close to me, the elephant in the room. It would therefore be I who brought to the healthcare reform debate table a congealing of our collective, inner feeling that, somewhere (in the world of Rachel Maddow) there is a real connection between the words "homicide" and "filibuster", in terms of what "filibuster" represents in this situation. One cannot endeavor to devise a tactic to massively undermine the health and survival of the underprivileged, and then escape being associated with words like "kill" or "murder". Maddow's appreciation of the Tarantino association with the words "kills bills" generated the suggestion of "murder" that my "murder legislation" intended, and so "kills bills" reached the 9th yard line only after I brought a close variation of it to the 15th yard line (all of my ideas are automatically placed on the 15th yard line, because of my secret importance/the automatic seriousness attached to my actions).
9. Touchdown.
10. You don't have to thank me. (Just do me one small favor: please don't follow with football references in discussing healthcare reform - I know you will forgive me my moment of "touchdown" - it just seemed to work, at least for a second or two.)

Posted by [Steinhoff](#) at 8:07 PM 0 comments [Links to this post](#) 
Labels: [Football](#), [Rachel Maddow](#), [Soccer](#)

Sunday, March 21, 2010

A Good Diet Is The Key To Good Health

Several things to report, though for the most part they are things that fall into the category of being unsubstantiated by anyone other than myself.

Approximately 29.2% of the things I describe in my blogs fall into this category. The way I figure it is, owing to the 70.8% of the extraordinary things I describe that can be substantiated, though some effort may be involved (such as checking that the timestamp/copyright at Archive.Org is intransmutable; viewing those videos of mine posted there when I indicate that such action is relevant to the information being conveyed; putting 2 plus 2.2 together; etc.), I'm legitimately entitled to some real cred.

Addendum In Wonderland

After I posted my immediately preceding blog, which focused on Alice In Wonderland with relation to the bucket scene in my "Gosk 2", it occurred to me that the hat scene in "Gosk 2" immediately follows the bucket scene. This is the scene where all you see are intercut shots of Vinakalert's hat, framed such that one does not see his head beneath it, while he talks to himself about his high school girlfriend, Gosk (only direct mention of Gosk in the video). This hat scene should also be seen in connection with my fellow CalArtian's movie, owing to the context as described in my preceding blog. I should also take this opportunity to mention that the other CalArtian described in that blog, a woman I knew at CalArts, was never my girlfriend, I regard her as someone who was a friend. Whether or not people such as Paul McCartney or whoever saw in that relationship material for songs is more of a reflection of the fact that he tends to make quite a bit out of any relationship I have with members of the opposite sex. I have come to look upon any woman I might or might not have any kind of relationship with in terms of whether this is something they are secretly taking into account.

Wagon Train

In my June 7, 2009 blog I described something that happened the moment I came back to California for the first time in 15 years, during the early '90s, half-a-year after a movie that originated with something I sent to Steven Spielberg became the biggest movie of all time ("Jurassic Park", though this movie has subsequently lost this status - to other movies upon which I have also been a significant influence):

"...approximately one week after I moved to Southern California in the early 90s, when I was driving in Van Nuys when suddenly I found myself driving alongside Steven Spielberg, with two motorcycle police riding alongside each other in front of us."

The other day I saw on the highway four policemen riding together on motorcycles. Being aware that this did not constitute being under alien attack,

and furthermore that it could easily contain zero significance, I did not see it as necessarily relating to the afore-described Steven Spielberg experience. It nevertheless seems odd to me that about four hours or so later, in a completely different neck of the woods, someone I believe may have been Steven Spielberg drove by me, though some of the hair on top of his head seemed darker than one would expect, and though he was driving a red pickup truck. A few moments later I came to an establishment called, "Stagecoach", which is also the name of a movie, about people on a road trip having to contend with being the target of attacks yet without the security of motorcycle policemen driving in proximity. At the time I saw the motorcycle cops there no was indication I would later be driving by "Stagecoach", so I can't say the whole thing in every detail was planned that way from the start. On the other hand, people know how to find moments to do things that are more opportune than other moments.

I already had been given a clear heads up that I was being followed that day (as if I needed one, as I can generally expect to receive such a heads up on most trips), when I saw someone driving by me who resembled Rob Hahn. I had just brought up Rob Hahn in conversation at work two days before, so it seems very unlikely to me that the siting of his look-alike in the middle of nowhere was a random event. By the way, Rob Hahn was among the people I assisted on an AFI film shoot during the summer of 1975. He had been the boyfriend of Amy Heckerling (now a well known director) at high school in New York, afterwhich they came to AFI together, afterwhich they broke up, afterwhich they were both working on that same AFI film shoot. I first met Stuart Cornfeld on that AFI shoot (now a major producer whose film company has their films distributed by Spielberg's DreamWorks).

Pavlov's Chef

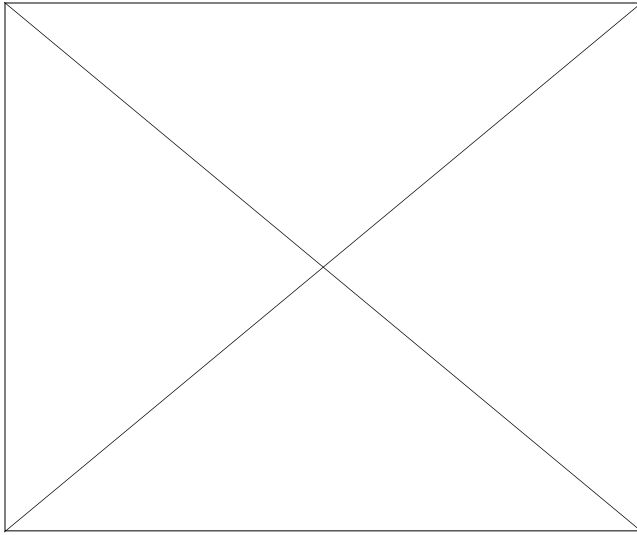
Only because of my strange experiences in life and not because I consider it something that would ordinarily occur, I believe it possible that the Meryl Streep movie, "Julie and Julia", was made partly because it could later become connected, in a certain way, with my YouTube posted video, "[Recipe For Fun](#)" (I have not yet seen this Streep movie, however). "Recipe For Fun" (not to be confused with my "Recipe For Fun Epilogue (Non-Ketchup Version)") resulted from Lorne Michaels eating a sandwich on SNL, which itself had been the result of my sending Michaels something several days earlier wherein he eats a sandwich (my "Frozen" comedy sketch idea, which I subsequently made into a video that I've posted on Archive.Org - about The Beatles reuniting for an SNL appearance with a little help from cryogenics). The day following "Recipe For Fun", wherein the specific ingredients of *good* comedy are conveyed, **ketchup** being specifically portrayed as one of the major ingredients, the husband of the head of Heinz **ketchup** (former Democratic presidential candidate, John Kerry) got into serious trouble, regarding which he could only defend himself by saying that he had told a *bad* joke. He had been misunderstood. He wasn't trying to say people who go into the military have a lower IQ. So I sent a

message to Paul McCartney that this mishap, which had been set off by "Recipe For Fun", etc., should be addressed by McCartney being in a comedy sketch. A former candidate for President of the United States of America is not a small potato (I didn't put it exactly that way). Basically, I was saying, "Clean-up on Aisle 7" (I didn't put it exactly that way either). Several days later Paul McCartney made a surprise appearance on SNL in a comedy sketch about poison in a drink, which naturally made me think of "Recipe for Fun", though I am not Julia Childs. Steve Martin and Alec Baldwin were also in that SNL poison comedy sketch. So years later, when Steve Martin and Alec Baldwin were together again, this time in a movie, I also thought of "Recipe for Fun", though I have not seen this movie yet ("It's Complicated"). Meryl Streep was also in that movie with Martin and Baldwin. Martin and Baldwin just cohosted the Oscars together - this made me think of "Recipe for Fun" as well. Streep also just appeared in "Julie and Julia", about famed chef Julia Childs, which might also bring "Recipe For Fun" to mind (it brings it to my mind, anyway). I'm seeing this great big Baldwin, Martin, Streep stew, and I'm sure you could too, if you just put your mind to it.

The very last moment of Barbara Walters' very last Oscar Night interview (she will no longer be doing this show) had Barbara Walters and Sandra Bullock toasting Meryl Streep.

My own "personal" Meryl Streep story involves when I went to see her in "Taming of the Shrew" at a Shakespeare In The Park performance in NYC in 1976 or 1977. A heavy downpour occurred during the performance, which prompted Streep's costar, Raul Julia, to say, "And NOW my reign begins." I subsequently learned that there is no such line in Shakespeare's "Taming of the Shrew", though it was certainly a relevant thing for Raul Julia to say. I tended to enjoy this anecdote more when I thought it was Shakespeare's line benefiting for the moment from Julia's inflection. Now I realize Shakespeare isn't very much a part of the anecdote at all. Raul Julia just ran with the moment, apparently.

In any event, the anecdotal significance of this line from the Meryl Streep play, "And NOW my reign begins," comes to mind (as I associate it) during that toast at the final moment of Walters' show:



This all makes me think of "Recipe for Fun". In recent blogs I promised to describe in an upcoming blog the significance I found in this Walters-Bullock moment. Sandra Bullock has since that promise of mine leaped into the headlines, or was pushed, owing to her marital problems. I am most reluctant to appear to be inserting myself into that situation. I have influenced the work of Sandra Bullock in the past ("The Lake House" comes most immediately to mind) without acknowledgment, and hope to continue this non-relationship with her in the future. I do not wish to be in relation to her current situation in any way, and am confident that this attention I am drawing to that toast will not leap anywhere near the headlines. If that wouldn't make me seem opportunistic I don't know what would. Perhaps Paul McCartney could do a song that will straighten all this out.

Posted by [Steinhoff](#) at 9:33 AM 0 comments [Links to this post](#)  

Labels: [Alec Baldwin](#), [Meryl Streep](#), [Paul McCartney](#), [Steve Martin](#), [Steven Spielberg](#), [Tim Burton](#)

Tuesday, March 16, 2010

[Kalorping Against The Jabberwocky](#)

There are many things many people can and will say and think about the somewhat amazing 3D movie, "Alice In Wonderland". Amidst all that, it has fallen to me to speak in relation to this movie in a manner that will surely be regarded by the "uninitiated" as strange - though I suppose that by now I should be quite accustomed to being cast in a role such as this.

Tim Burton, the auteur of the work to which I refer, not only attended CalArts at the same time as myself. Tim Burton has consistently been influenced by me/my work in a major way. "Alice" is no exception.

A woman who was a friend of mine at CalArts also existed in the realm of Tim Burton, has worked with Tim Burton, in fact, according to her website, she was responsible for CG (computer graphics) on "Alice". I do know that she worked on Burton's "Beetlejuice", yet there is nothing to confirm her assertion about "Alice", other than her own statement. I choose to believe her, however, it being that she always liked the low-profile route, and once you've reached a certain height, who really needs all the baggage that comes with being known as someone with *that* particular kind of status?

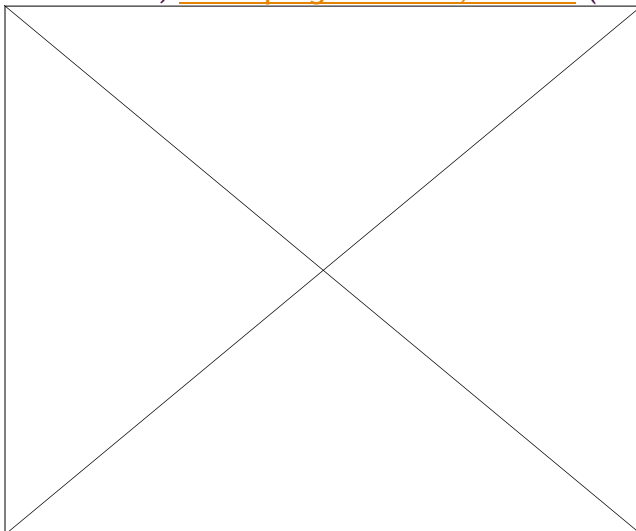
I have not spoken with this woman in about 30 years, yet Tim Burton has occasionally been known (to some anyway) to shine the "spotlight" on various things that passed between myself and her all those years ago.

With "Alice", Burton has outdone himself in this regard (and in other regards as well - it really is quite a movie!). No small number of times while watching "Alice" I found myself saying (not aloud), "Hey, that reminds me of a conversation I had about 30 years ago with (blank)." After a while (actually after the first one) it became obvious to me: she had confided the most insignificant things regarding our conversations to Tim Burton, who then instructed the writer of "Alice" to include them in the movie, who then included them in the movie, and then they filmed them for the movie, then edited them into the movie, then made the whole movie 3D (I have no idea how they did that part), put the completed film into film canisters, had someone drive the film canisters to movie theatres around the world, etc. For some people I might have put in the "etc." considerably sooner, but I always like filling people in and keeping the lowest common denominator among us in the loop. It's my inclusive nature.

There were also things in "Alice" that came from my *creative* work, things of consequence to Tim Burton's movie. I think it unlikely you would recognize these things, however, without knowledge of the fact that Tim Burton often does this in relation to me/my material. You would tend to be oblivious to the context necessary to appreciate my point. If I may therefore ask those of you who don't see eye to eye with me on this to kindly leave so that I may continue speaking with those who know what I'm talking about. Thank you ever so much.

In my Dec. 26, 2009 video, ["Steven Spielberg and the 'Mall Man' Factor"](#) (see Archive.Org), I detail how Spielberg's "Indiana Jones and the Kingdom of the Crystal Skull," in addition to its numerous references to my "Mall Man" video, also included something from my original "Mall Man" film treatment (sent in '92/'93 to Spielberg's good friend, Sean Daniel, the first person from whom I learned of CalArts). Specifically, I refer to the part in "Indiana Jones" where the statue is restored to wholeness through the returning of its head. And so I recognized something familiar when, in "Alice", significance was attached to Alice restoring wholeness to a suit of armor by bringing its sword to it following a special journey. I know this general concept is not new to various genres of storytelling - however, the shorthands I am "in on" led me to regard this as more specifically having been done as a reference to Spielberg/Steinhoff. It was then that I recalled how in "Alice" there is an important thing where The Mad Hatter's head is restored to his body. I see this as reinforcing my initial impression. Plus the restoration of Indiana Jones' hat to his head in that movie having a Hatter-esque dimension, a device used in the Spielberg film as something to correlate with the crystal skull's being returned to its proper place.

There was another important event in "Alice" that left me with a much stronger sense of my influence. That movie has a very important moment where The Mad Hatter throws his sword onto the ground as if it has suddenly come upon him that the sword is of an alien nature. Around this same exact point in the movie, The Mad Hatter does a very special dance, and for those who have seen the movie (did I forget to say "spoiler alert" somewhere in here?), this special dance of his is not merely in the category of someone dancing on-screen. It is a pre-anticipated, significant moment. Not unlike the extreme specialness of a dance as conveyed in the very first lines of the Procol Harum song, "Whiter Shade of Pale" (following the organ introduction): "We skipped the light fandango, turned cartwheels 'cross the floor." These song lyrics go well beyond being a mere mention of a dance. And this brings me to this videoclip from my 1998 video, ["Kalorping For Gosk, Part 2"](#) ("Gosk 2"):



As for the white dandelion particles we see here and there in "Alice", I apologize, but I am under contract to only discuss such things as they relate to "Avatar".

And again, I postpone for another blog my description of the last moment of Barbara Walters' last Oscar Night interview as it relates to me. You can see how it doesn't belong in the same company as this "Alice" blog.

Posted by [Steinhoff](#) at 11:06 PM 0 comments [Links to this post](#) 

Labels: [Alice In Wonderland](#), [Johnny Depp](#), [Steven Spielberg](#), [Tim Burton](#)

Saturday, March 13, 2010

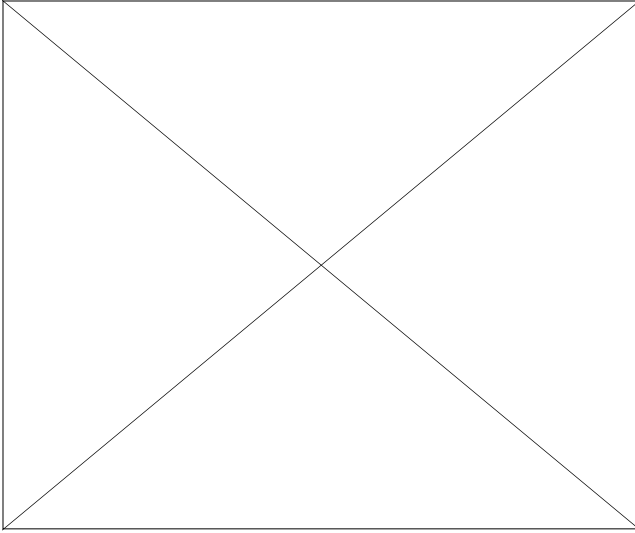
[Blue for Green](#)

When last we left off in my previous Avatar-related blog (two blogs ago, dated Feb. 21st, "[James Cameron and the Steinhoff Factor \(non-3D version\)](#)"), we were treated by me to (among other things) a clip from my [1998 video, "Gosk 2"](#). I am referring to the "Gosk 2" clip included in that blog under a section entitled, "Something In The Air", it being that there were several "Gosk 2" clips in that blog. Now put on your special Tunnel Vision glasses (located in the section of your brain that can't bear to be pulled in more than one direction at once), because here comes another clip from "Gosk 2" (made newly relevant by the Oscars), continuing in that 1998 video of mine precisely from where the other clip left off (I've included three or so seconds of overlap with the previously-featured clip in order to help you see it in that context):

Excerpt from "Gosk 2" (1998)

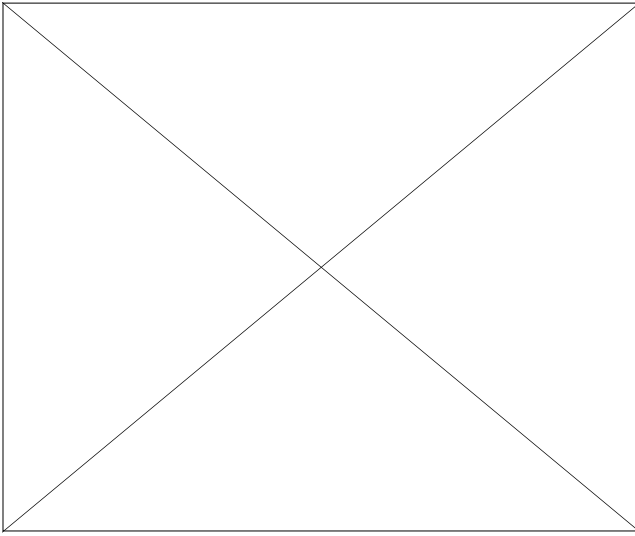
And now I take you to the March 7, 2010 Academy Awards and Ben Stiller (someone I've occasionally referred to in my previous blogs, it being that he and Stuart Cornfeld, who I sort of knew in the '70s, together run "Red Hour Films" (Stuart being someone I refer to much *more* occasionally in previous blogs):

3.7.10 - Oscars Watercooler Conversation for Billions #1



Okay, now please remove your Tunnel Vision glasses - because instead of there being just one instance during the March 7th Oscars ceremony wherein I was being provided with something to fit in with my above "Gosk 2" clip, there was also this unforgettable George Clooney moment as well, which picks up from (fits in with) the very moment the above "Gosk 2" clip ends (you might need to imagine seeing Clooney in this clip as wearing blue skin and women's clothing in order to better appreciate the connection -unfortunately I have no special glasses to assist you in envisioning this, which I expect many will see as being for the best):

3.7.10 - Oscars Watercooler Conversation for Billions #2




I'm Dreaming of A White Dandelion Particle

I would close this blog with an observation about the images of little white flakes used as part of the recurring Oscars background graphics, however, I have neither the strength nor the patience to argue with everyone who would presume I must thereby be laying claim to every image of snowflakes ever created. My counter-argument to that would have been that, if that were the reason for their use of this graphic, why did they choose this year's "Avatar Oscars" (aka "Oscars") to use it? Hasn't it been snowing since even before the first Oscars ceremony in the '30s (not continuously)? Kinda funny they chose this year for it, ain't it? Oh yes, and were I to have closed this blog with mention of those little white flakes and their Avatar/Gosk tie-in, I would also have had to steer your special attention to the special significance the white flakes in "Avatar" have in connection with "Gosk 2", by steering you to my coverage of this subject in that above-referenced Feb. 21st blog. I would also

add that many, many, many major awards shows seem to find a way to include as part of their recurring graphic backdrop images with clear similarities to ones I had recently generated (in this case, one of mine given recent significance). However, as I've already stated, I shall not be closing with this observation about the ceremony's use of the white flakes, you will instead have to imagine I did on your own, and imagine all that would have followed. Again, unfortunately I can offer no special glasses to help you imagine this.

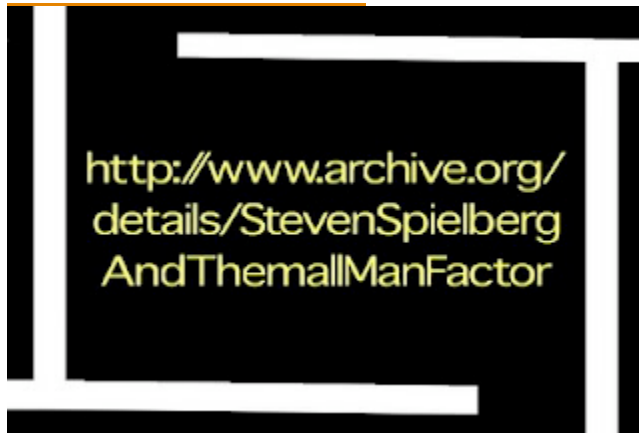
I will instead close this edition of my blog with a slightly less controversial special thank you to Ben Stiller and George Clooney, not only for secretly pointing towards me, but also for their singular significance as being non-secret pointer-outers of the cause of the Haitian people as well.

["Alice" will have to wait for a future blog; as will mention of the special Steinhoff connection to the very final moment of Barbara Walters' Oscar Night interview, her final installment of this Oscar Night tradition.]

Posted by [Steinhoff](#) at 7:31 PM 0 comments [Links to this post](#) 
Labels: [Ben Stiller](#), [George Clooney](#)

Friday, March 12, 2010

[Honk If You Like Cars](#)



I've been accumulating no small number of things to describe of considerable significance, at least by certain standards, however, for this blog installment I will limit myself to addressing something of potentially great significance. It could regard the automobile accident (that may have been no accident) experienced yesterday by the wife of Harry Reid, Senate Majority Leader.

However I lay out the basis for this statement, it requires a little time, a little research follow-through on the part of the reader. So please get the bleep out of here you tedious know-it-alls who entitle yourselves to opinions without any sense of the importance of arriving at an opinion in a responsible, intelligent manner. This isn't the place for you.

- As I describe in my July 3, 2009 blog (and elsewhere in various other blogs of mine), the weekly TV sitcom that was Tom Hanks' first really big break, "Bosom Buddies", resulted from a conversation I had with someone.
- In my December 26, 2009 video, "[Steven Spielberg And The Mall Man Factor](#)" (posted at archive.org), I show how the Spielberg/Hanks movie, "The Terminal," was very significantly influenced by my 1993 "[Mall Man](#)" video (also viewable at archive.org).
- It therefore did not come out of left-field when Hanks' image on the cover of Time Magazine a week or so ago bore a strong similarity to a recurring image in "Mall Man":



In both instances, the photographic effect is to use a very pronounced concentration of light on the face of the subject, in contrast with everything else in the image. This isn't to say that no one else

has ever used this effect - of course it is something we see from time to time. Rather, the significance lies in the alignment of the previously described details in combination with the usage of this effect in this instance. The fact that it was only recently (Dec. 26, 2009) that I pointed out the relationship between Hanks and "Mall Man". I suppose, if you are very young, something that happened two and a half months ago was not recent. If you are Tom Hanks, my December 26th video should have been an event containing a degree of significance. One would not be surprised to find a reaction - a reaction in this form. One may also wish to read (or reread) my January 23, 2010 blog.

- A day or so before the appearance of this Time Magazine cover, I saw for the first time in years (driving by me on my way to work) a woman I knew, or a look-alike of a woman I knew, whose family was close to mine when we were young (including going on a vacation together). Her late father became Senior Editor of Money Magazine. Money Magazine is part of the same company as Time Magazine.
- A number of years ago, while her father was Senior Editor of Money Magazine, her brother, Woody, who was also a friend, was killed in an automobile accident (that may not have been an accident). His car suddenly got a flat tire, he had to suddenly pull off the freeway onto the shoulder to fix it, which was when he was run over and killed. This could have been a set-up. One has to consider this possibility, if one is realistic about the nature of the position his father held. The Senior Editor of Money Magazine makes decisions that can affect how people invest billions (collectively), and we all know that when that kind of money is involved, shady doings designed to gain influence/control can occur. As is also true if you are the Senate Majority Leader.
- Yesterday, the same day as this "accident" experienced by Reid's wife, Tom Hanks and Steven Spielberg were guests of President Obama at The White House, a "movie night" for the screening of something they jointly produced, entitled, "Pacific".

This would not be the first time that someone performing an insidious act threaded it through matters that connected in some way to me, nor would it be the first time that the perpetrator(s) threaded into it matters connected in some way to Steven Spielberg at the same time as myself. As an example, one may wish to read my blog of March 23rd (and others) regarding the death of Natasha Richardson, whose husband, Liam Neeson, was working with Spielberg at the time of her death.

Posted by [Steinhoff](#) at 12:31 AM 0 comments [Links to this post](#) 

Labels: [Harry Reid](#), [Liam Neeson](#), [Natasha Richardson](#), [Obama](#), [Steven Spielberg](#), [Tom Hanks](#)

Sunday, February 21, 2010

James Cameron And The Steinhoff Factor (non-3D version)

Preface

I promised in my February 15th blog that, upcoming in the near future, there would be a blog wherein I would take on the subject of the influence I have had on filmmaker James Cameron. Today's blog will not be the place where I cover this in what I regard as a thorough manner, it being that clips from Cameron's movie, "Avatar", are among the tools I would need to do justice to this subject. I trust I will be able to access and thereby include such clips in the future (when "Avatar" comes to TV). However, I can at least provide enough here for **you** to see the basic substance of my February 15th assertion that Cameron has been significantly influenced by me. And by **you**, I mean those reading this who have the inclination to put a few facts together, and the intelligence to appreciate what those facts say.

You may be skeptical of certain things I will be including here that, in order to be appreciated, require a degree of background knowledge of myself and my other influences on various rather substantial works by certain very important people, as documented in previous blogs through references to facts. And by **you**, I mean those reading this who are not inclined to put a larger number of facts together, yet would put the onus on me for failing to have facts that condense into a mere paragraph to complete their context.

And I will not even begin to address you who have ulterior motives for indicating skepticism. Who, as one might guess, tend to "visit" (and more) themselves upon situations that involve very, very powerful people and companies. I wish I had people at my disposal to address **them** for me.

If A Tree Falls In The Woods And Nobody Films The Person Who Heard It

In 1998, when James Cameron was the guest star on the season finale of the sixth season of the NBC sitcom, "Mad About You," I recognized that episode's use of the main idea of my 1978 16mm film (now a video posted at Archive.Org), "Log of a Log Log" (in which the Paul Reiser character is doing a documentary about a documentary about "Titanic"). In addition to the obvious fact that the idea in both "Log" and "Mad" are the same, a documentary about a documentary (admittedly, one appreciates that there could be occasions when someone else might also come up with this same idea without my help), I was already aware that "Mad About You" was aware of me, as they had in previous episodes made inside-references to me/my material.

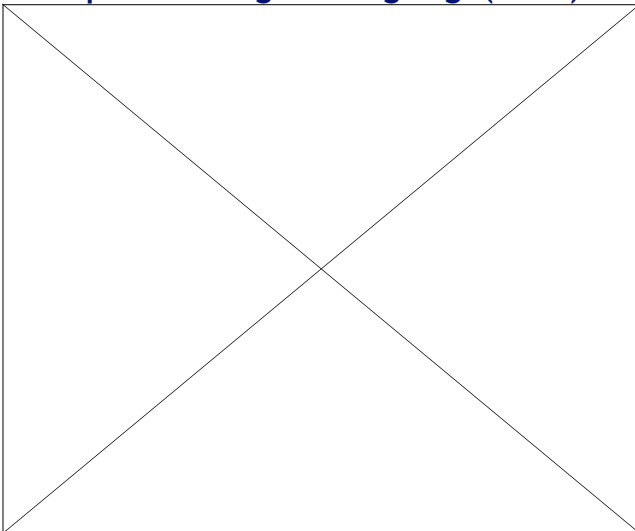
Without going into detail, a certain number of those inside-references related to a girl I was friends with when I attended CalArts during the '70s (and with whom I haven't spoken since the '70s). This same girl worked for James

Cameron on "True Lies" and "Titanic". Additionally, an important part of "Titanic" also included such inside-references. It seems that my secret importance is of such a degree and nature that, almost invariably, when this girl works on a movie, that same movie includes inside-references to myself that bring this girl to mind. [I have to look forward to the release of "Alice In Wonderland" in several weeks.]

**Still from "Mad About You"
(6th Season Finale, 1998)**

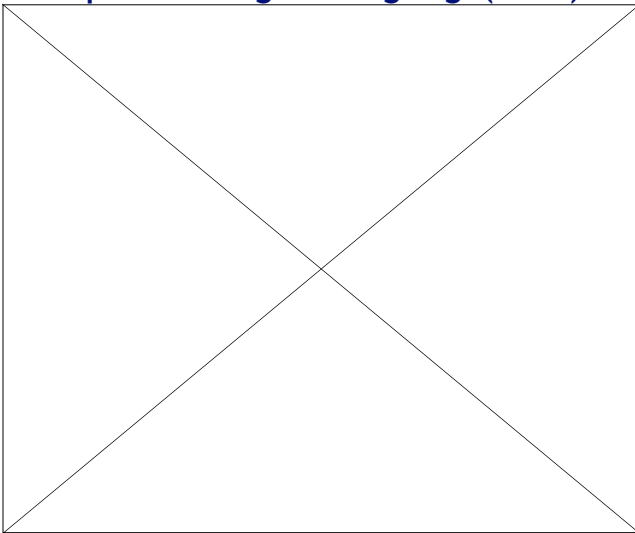


Excerpt from "Log of a Log Log" (1978)



If you have seen both "Avatar" and "Log of a Log Log", the connection between myself and Cameron is considerably more intense than the afore-described. The subject of the documentary that "Log" is a documentary about (again, "Log" is a documentary of a documentary) regards giant tree roots made into furniture by a company called Cricket Roots. Tom Garber, who was making that documentary, informed me that Cricket Roots got into trouble because of the fact that their destruction of the giant tree roots was being seen as some sort of violation. This clearly has "Avatar" written all over it.

Excerpt from "Log of a Log Log" (1978)

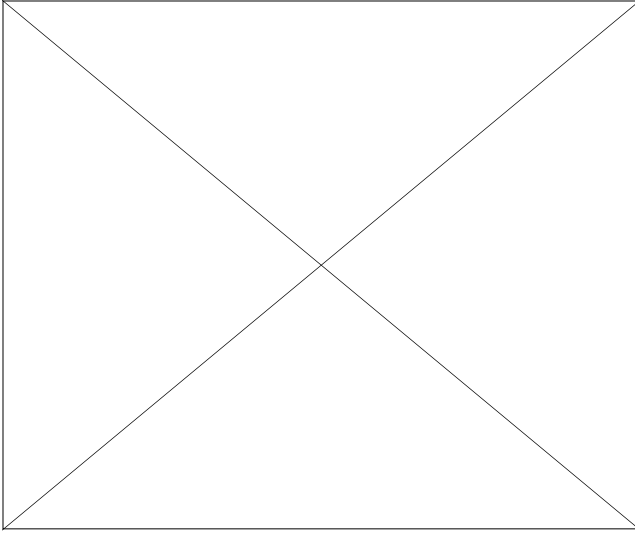


Although "Log of a Log Log" was posted on the Internet in 2006 (prior to which people generally had no opportunity to post videos for free on the Internet), this video/16mm film was made by me in 1978. In "Log" one sees [documentary filmmaker Tom Garber, who one can also see on his website](#) - he appears approximately 30 years younger in "Log" than he does on his website. If you wish to do further fact-checking, it is a matter of record that both Tom and I graduated from the CalArts School of Film/Video in 1978. One might also wish to look up on the Internet recent photographs of filmmaker Terry Sanders, also seen in my 1978 work as approximately 30 years younger.

Something In The Air

People with blue skin are not entirely unknown, in movies. This is something my videos, "Gosk 1" and "Gosk 2" (1994 and 1998, respectively, though posted on the Internet in 2005) have in common with "Avatar" - in and of itself, not enough to connect the two. Alright, but how about special significance given to white, non-snowflakes floating around? How many movies do you find this in, combined with there being blue-skinned characters? The "Woodsprite" in "Avatar" ([described in this link as "like dandelion seeds"](#)) are key to the story, in that they are singularly responsible for the perception that Jake Sully (protagonist) should be considered for initiation as a Navi, a key storyline in "Avatar. In my video, "[Gosk 2](#)", the little white non-snowflakes are, as seen in the following excerpt, also given significance. **They are not presented as merely being a benign part of the landscape, but as a special aspect of a foreign world.**

Excerpt from "Gosk 2" (1998)

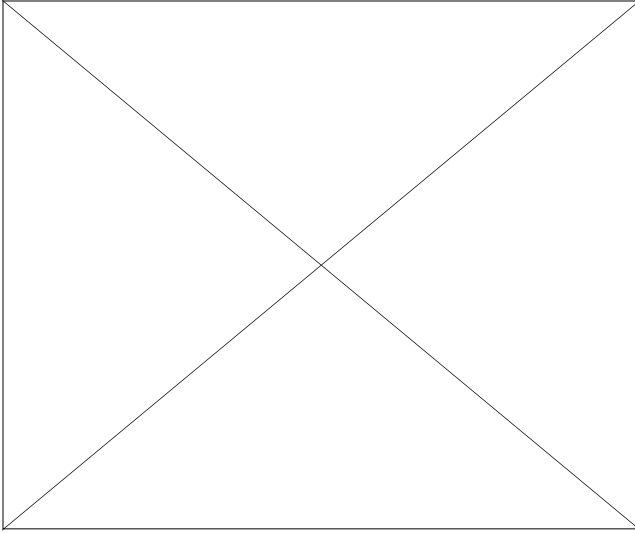


Some Things In The Air

Up next, something that may seem comparatively less pronounced, in that the similarity cited becomes more significant when seen in the cumulative sense, i.e., when seen alongside other Steinhoff/Cameron connections.

In movies it is rarely seen, when we find "visitors" with the special advantage of flying around in spacecrafts, **for those with nothing even remotely approaching like-technology to endeavor to engage them in like-manner.** Again, you are asked to call upon your memory of "Avatar":

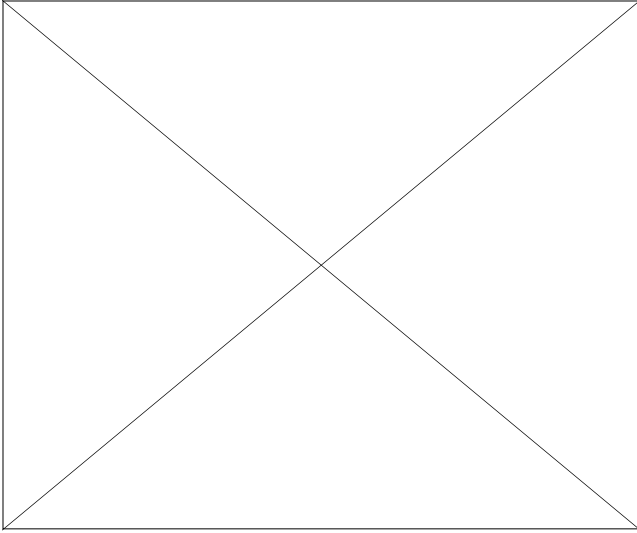
Excerpt from "Gosk 2" (1998)



Something On Your Nose

Again, we've seen close to this sort of thing in movies before, however, the cumulative significance causes me to consider this worth citing: **a blue-skinned face with a tan (Caucasian-looking) spot on the nose**. I believe this hits it on the nose, even though a different part of the nose.

Excerpt from "Gosk 2" (1998)



Still of Jake Sully
"Avatar" (2009)





Plain As The Moon On Your Face

Those who remember back to my blog regarding "The Wolfman" (February 12th), and then edit that memory together with numerous other references in my blogs to Sean Daniel, producer of "The Wolfman", may appreciate this.

It is my assessment that there exists a "shorthand" (for lack of a better, less-syllabic word), whereby certain inside-references can be clearly determined in spite of the absence of their being clearly delineated/self-apparent. In my February 12th blog, which was created prior to my seeing "Avatar", I suggested the possibility of a future Spielberg film that might bridge things in "The Wolfman" to me/my material, as occurred with the 2008 "Indiana Jones" sequel (Spielberg) with relation to the 2008 "Mummy" sequel (Daniel) with relation to myself.

When I saw "The Wolfman", I noticed that a flashback scene showing Benicio Del Toro's character as a boy contained imagery that brought to mind the above clip from my "Gosk 2" video regarding white flakes. At the time I saw it, having not yet seen "Avatar", there was not enough for me to feel there was a basis for me to cite it as an inside-reference regarding me/my material. Now that I see that same exact moment brought to mind in the movie "Avatar", in theatrical release at the same time as "The Wolfman", I have to feel that there now *is* enough for me to cite it as an inside-reference.

Additionally, the flying bird POV shots in "Avatar" also relate to what I previously assessed (Feb. 12th blog) as inside-references in "The Wolfman" to me/my material. I recognize that flying bird POV shots are not unique to the three of us (Cameron, Daniel, Steinhoff), however, in conjunction with other factors, the significance changes.

Posted by [Steinhoff](#) at 11:56 AM 0 comments [Links to this post](#)  
Labels: [Avatar](#), [James Cameron](#), [Sean Daniel](#)

Thursday, February 18, 2010

Nicely Aged Artifacts

While it is not yet time for my blog about things that have put me in relation to "Avatar" and its creator, James Cameron (described as upcoming in my previous, February 15th blog), it *is* time for Yoko Ono's birthday celebration!

This year, I am celebrating Yoko Ono's birthday by putting two related Internet links side-by-side, links containing a relevance to Yoko that is, in my opinion, fairly easy to discern. I already know you would have to agree.

Please click on each link in rapid succession:

WINNER STUB

Posted by [Steinhoff](#) at 8:04 PM 0 comments [Links to this post](#) 
Labels: [John Lennon](#), [World Trade Center](#), [Yoko Ono](#)

Monday, February 15, 2010

Still Time To Buy Popcorn

Yours Truly Firmly Planted In Someone's Fantasy

Knowing how secretly super-important I am (yes, I'm in on that secret), and knowing how James Cameron has made inside-references to me/my material in the past in a big way, I figured that, when I did get around to seeing the biggest movie in the history of cinema, "Avatar", I would very likely see *something* myself-related. So on Sunday I broke the suspense and went to see "Avatar".

I was not prepared.

Word on the street was that the manufacturers of Coca-Cola would love for me to make some kind of mention of their product during the course of the blog I write on how "Avatar" relates to "me" (me/my material). Which this blog isn't - that will be another blog. I am not yet ready for that moment in the history of mankind, which is to say, I appreciate the significance my reaction might ultimately have attached to it, and I am only too aware of my obligation to try to do justice to that kind of attention. So stay tuned, between my day job as a secretary and the countless, unending assaults on my attention that descend upon me when I'm not at work, I should nevertheless be able to summon the strength and inspiration needed to be equal to this task.

Where was I? Oh yes, and then word on the street was that the manufacturers of Pepsi would *really* love for that blog to include some mention of *their* product. Or short of that, if I at least could refrain from mentioning Coca-Cola. Or communism, right, I think it was the Pepsi people who wanted communism kept out of it, for some reason. No communism and no Coca-Cola, that was the word on the street. And then all of these other soft drink manufacturers starting putting word out on the street about what they wanted to see in this

upcoming blog of mine. Dr. Pepper apparently hates existential tangents. And if I told you which soft drink manufacturer is campaigning against nihilism you wouldn't believe me - that was something I didn't expect this experience to teach me! Well, forget it, boys. Tapwater, your day is at hand, you have a very powerful ally in me (okay, tapwater only after its passed through a Brita filter, but if you say I said that I'll deny it).

And then, suddenly, from amidst all of the unceasing, constant chatter from the beverage world, a rumble from the good people who make a very popular snack food began to emerge. Followed by anxious whispers from their competitors. This snack food talk, it was like some new, non-soft drink-esque mood had descended upon word on the street. It reminded me of the effort to raise money for Haiti, if that doesn't sound too cynical.

Don't they all want a piece of that upcoming blog of mine. Ah yes, to control the mind of the secretly super-important Jonathan David Steinhoff. Yet it should all be something I'm used to. You know, "Jurassic Park" was once the most successful movie in the history of cinema, and I was secretly responsible for Spielberg making that one. And then there was "Titanic", another James Cameron movie that also was once the most successful in the history of cinema - I was a big influence on an important part of that one as well. Would it be tangential at this point to bring up my influence on The Beatles, The Stones, Saturday Night Live, Madonna, Sting, etc., etc. (my deepest apologies to the multitude of greats omitted here).

Hopefully this will someday be regarded as my strange way of trying to touch on the idea that there really is reason to consider that there really has been a real degree of real effort to influence my real brainwaves. And yes, I mean by subterfuge - oops, I just lost half the people who want to take me seriously, they see I'm off the deep end. Besides, who ever used sophisticated means to control a powerful person? Only in dimestore novels! Ignore those sub-rhythms you hear coming through the sounds in my car and air-conditioning and computer and so on and so forth, no amount of money could make that happen! But please, may I at least turn up the TV to better ignore them, or the radio, something I strangely imagine I even need to do in the "dead of night"?

Something To Do With 24

I think I may have seen Kiefer Sutherland again, this time within fifteen minutes of my leaving the "Avatar" movie theater. If so, it could relate to what I wrote about him two blogs ago (February 4th). If not, it could have been.... someone who resembles Kiefer Sutherland? Paid by someone to drive by me? Or.... it might not have been him at all in any way, shape or form, pure and simple? Yes, of course. In any event, I must believe that it could never serve the "common good" for me to attempt any serious effort to find out one way or the other who it was. What kind of person would that make me?

At The End Of The Day

Strangely, this seems to lead my thoughts to the fact that Doug Fieger of The Knack/"My Sharona" fame just died the other day. Is there any point in my mentioning that I once had a half-hour conversation with Doug Fieger? It happens that he was once a bandmate of someone who worked where I worked (I was living in Denver at the time), someone who started working at the company after I had been there half-a-year or so. Someone who also lived in the same apartment building as me, with the help of a recommendation from me. This was around the time when "Double Fantasy" was relatively soon to be released, down the road a little ways. That individual, who Fieger acknowledged as once having been his bandmate, had once been on an album produced by Jack Douglas, a producer on the verge of producing Lennon and Ono's "Double Fantasy", another work I was an influence on. At the same time there was a girl at our company whose fiancé was good friends with the saxophonist on Ono's "Season of Glass", though a few things happened before that album came into being. When I changed jobs to another part of town she wound up in that building as well. I have serious reason to believe that this individual, the Fieger bandmate that is, was an intermediary between Lennon and myself, though there appear to have been a few others as well between Lennon and myself at that time (and other times as well, since I was nine or ten). Fieger and this co-worker of mine had once been in a group called "**Rats**" (*not* "Boomtown Rats"), and it was this co-worker who told me how I could get the new "Double Fantasy" at a Denver mall called **Cinderella** City several days after they failed to release it on its announced release date. Did I mention "Double Fantasy" includes a song containing the line, "No **rats** aboard the magic ship" and "we believe in **pumpkins that turn into princess**"?

Pick 24 Random Hours

However, I seem to be rambling, especially if you fail to see any thread between the things I describe (*always* a reason for seeing someone as rambling!). I must make more of an effort to confine myself to that which even the lowest common denominator amongst us would perceive as relevant, so as to ensure against the possible appearance of rambling.

Especially when I get around to addressing the fact that the most successful movie in the history of cinema inside-references me most very significantly. I do not want to lose not one person when that time comes (perhaps my next blog). Or instead I should just count numbers sequentially, no one would be able to accuse me of a non sequitur at such a moment as that. Unless it should be that particular kind of thinking that we will all need me to distance myself from when I do write that blog....

By the way, "The Wolfman" will once again (see my previous blog of February 12th) come into the picture on that occasion as well.

Posted by [Steinhoff](#) at 7:55 PM 0 comments [Links to this post](#) 
Labels: [Avatar](#), [Doug Fieger](#), [James Cameron](#), [John Lennon](#), [Titanic](#), [Yoko Ono](#)

Friday, February 12, 2010

[You Actually Believe The Light From The Moon Originates From The Sun?](#)

Having just seen "The Wolfman", the new movie produced by Sean Daniel, a person I've referenced many times in the past, I was disappointed only by the fact that I saw nothing that I could point to as clearly having anything to do with me, something I'm generally able to do with Sean Daniel movies.

Sean Daniel's previous movie, "Mummy 3", contained elements that were very clearly intertwined with a movie that came out around the same time, "Indiana Jones and the Kingdom of the Crystal Skull", which was directed by Daniel's old friend, Steven Spielberg. And that same "Indiana Jones" movie was very clearly intertwined with my 1993 "Mall Man" video (as I document in my 12.26.09 video, ["Steven Spielberg and the 'Mall Man' Factor"](#)). Thus, significant interconnectivity. And usually the interconnectivity in Sean Daniel's work to my work is considerably more direct, such as the fact that Daniel produced "Mallrats" two years after I made "Mall Man", two clearly similar movie titles.

In addition to being the first person from whom I learned of the school I attended, CalArts, Sean Daniel has also "been there" numerous times when my work has made its way to the public through others. Including when I sent him a demo of my song about "breaking the spell" to forward to his friend Paul McCartney to work with me on it (McCartney being another person whom I have frequently influenced), which clearly led to a song on McCartney's then next album that contained the line, "I would never break the spell" (my song, "Different" can be found on my "Enough To Eclipse", a CD I posted at CD Baby in 2005 prior to McCartney's album, my song included there in both its demo and finished form - which tends to reinforce the idea that I attached special significance to the demo part of that song's process).

So did Sean Daniel "break the spell", and allow some form of authorship on some author's part to "eclipse" the idea of throwing into "The Wolfman" this or that reference to my work? (Something I would consider totally valid, authors certainly shouldn't be made to compromise the integrity of their work for the sake of having to make references, unless of course their work possesses that kind of flexibility and they should feel so inclined.)

Though I did happen to notice two or so things in "The Wolfman". No, I cannot authenticate these things for those out there who were not eyewitnesses to that of which I speak, I cannot prove to non-eyewitnesses that I am not making these things up. But if you believe I make things up you haven't bothered to

study the evidence I often do have the opportunity to present regarding other matters of equal consequence. I also recognize that the similarities I am about to note do not necessarily signify anything - however, as the context is that I do have cumulative, similar experience of this variety, I do not consider it too bold to entitle myself to see something that others would miss or have difficulty accepting.

The following two things notwithstanding, who knows, perhaps when the next Steven Spielberg movie comes out, couldn't it wind up bridging me to "The Wolfman" in the same way that the 2008 "Indiana Jones" movie bridged me to Sean Daniel's 2008 "Mummy" movie?

Thing Number One

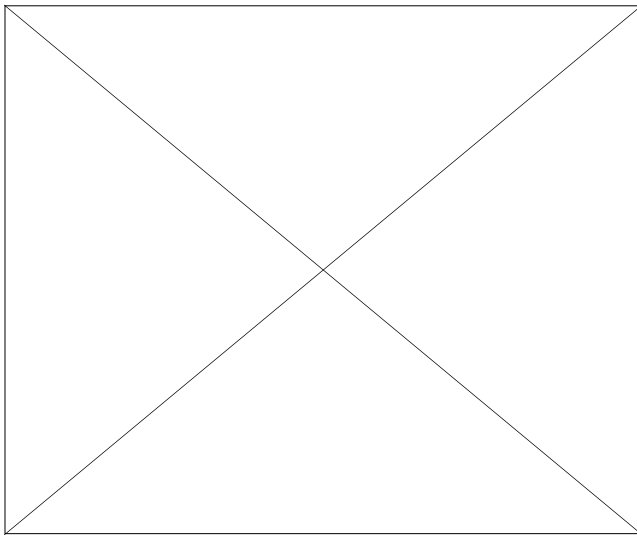
There was a moment in "The Wolfman" when a wolfman finds himself alongside of a statue while atop a building, at which point he stands there. Statues on rooftops are rare enough, to me anyway, that it struck me as something one might legitimately associate with the idea of one of the gargoyles atop the Cathedral of Notre Dame. There is also a very strong significance in this movie to a particular father-son relationship, which I am not saying merely because this is among the countless movies that feature fathers and sons - and that is all the spoiling I intend to do absent the words "spoiler alert". I point these things out because, back in 1971 when Sean Daniel was the silkscreen counselor at Buck's Rock camp and I was a happy camper, Mr. Daniel assisted me, on the day my parents and sister came up for a visit, in making a photo silkscreen from a photograph my father took of gargoyles atop the Cathedral of Notre Dame. So therefore, when I flashed on gargoyles at that point in the Sean Daniel father-son movie, my father was momentarily brought to mind, as was Sean Daniel, for the reasons just-described. This same sense also happened to me a little bit during Sean Daniel's previous movie, "Mummy 3", which had very much to do with ancient Oriental culture - as another photo silkscreen we did was from a photograph my father took of a Buddha statue in Japan during the late 40s/early 50s.

Thing Number Two

The opening shot of "The Wolfman" features tree branches with the moon in the background, from which we pull back. This gives off a sense of being pulled out of a feeling of "not seeing the forest for the trees". This is the exact reverse of something contained in something I did in 2004 - I once made a 30-second TV spot in the hope that it might interest the company enough to air it. The VP had said to keep working on it, maybe they would (at which time I would get paid!!!). I involved someone I knew at CalArts, Richard Greene, aka the "That Was Easy" (Staples) voice, aka lots of other voices on lots of other TV spots. He knew there would be no money unless the company took it to the next level. I did everything but the voice in the TV spot, including write the copy.

As always happens with everything I touch, pieces of it were immediately used by others for this and that, with no credit or money to me. Progressive Insurance used something from an earlier version, for example. TCM (Turner Classic Movies Channel), which often makes use of my material in their little segue montages, was also among those who used it (another time they used something from my "Whatever Happened" music video; as well as other stuff I've done).

In addition to my never-aired TV spot having that tree branch thing that's the reverse idea of the opening shot of "The Wolfman", it's also the only thing I ever did that brings you up close to the image of a vicious lion, in fact, you even get to hear him roar, which is very close in spirit to "The Wolfman". Actually, for the lion's roar I used the sound of the roar of thunder, though most in the audience don't notice such things. I'll even bet I'm the only one in the audience who noticed the correlation between my May 2004 TV spot and the opening shot of "The Wolfman" - unless Sean Daniel also happened to notice it?



My other reason for seriously weighing the possibility that "The Wolfman" used this spot is that, far more often than not, when my stuff *is* used, it is used in a prominent place. Such as the opening shot of a Sean Daniel movie. Or the opening logo on every DreamWorks movie of a bob on a water surface, which correlates to the opening shot of my 1994 "Gosk 1" video after the opening credits - something I would overlook if not for my generally being super-important in relation to Steven Spielberg's work.

Posted by [Steinhoff](#) at 4:01 PM 0 comments [Links to this post](#) 
Labels: [Paul McCartney](#), [Sean Daniel](#), [Steven Spielberg](#), [The Wolfman](#)

Thursday, February 4, 2010

[People Keep Entering The Theatre In The Middle Of The Movie That Is Our Life And Then Think They Know What's Going On As If It's A Movie](#)

So I'm watching a "Matlock" from way back in time and blueberry stains under the mat of some guy's car mean the Black guy didn't do it. Isn't that exactly it? Those of us in bad need of a person who can spend the time finding the blueberry stains under the mat and then showing the significance of this so that we can be set free know what I'm talking about. And what about if the guy had thrown away the mat so that no one could ever find it? It boggles the mind - the very thought should send some form of fear into the hearts of all decent people. It HAPPENS.

I don't expect anyone to do the real due diligence needed to find out what entitles my following conjecture. Many would think it pointless for me to even express this conjecture. So what if it *might* actually be true, what's the point, if it might not be? Where does it leave me, if those a million miles from ever researching me, or ever knowing the true upshots of such research, are left with a poor impression of my grasp of reality? Well, for one thing, it *might* be true, I do not know, but what I do know is that it is considerably more likely than it would seem to many. And it *might* regard The Beatles. And if I don't say

it, who will?

I know that a story I wrote in 1965, "Endless Voyage," had a major influence on certain Beatles songs, and led to a continuing interest in me by the ex-Beatles over the years, not dying in the past, but instead including even very recent actions by Paul McCartney. And if the following conjecture should prove to be true, should it be that Mr. McCartney must never see the day that it all became apparent enough to me to actually put it down on paper?

I SEEM TO REMEMBER

On my way to work today, Kiefer Sutherland, whom I've occasionally seen and whose work (and whose father's work) has occasionally been influenced by me, drove by me. Reasonably certain it was he.

Later today, when I saw last night's Letterman, which I had recorded, I started to have a Kiefer - Sutherland - in - the - movie - "Dark City" moment. I am referring to how, in "Dark City", the character he plays enters the memory of another character, so that the other character sees his own entire life from early childhood on as one in which Sutherland made recurring appearances, moments that connect to each other, for the purpose of mentoring him, all towards preparation for the single moment when he would need to be equal to defeating the bad guys in the present.

Way back in the last paragraph I told you that something might have happened on Letterman last night. It was when Letterman said, "**Pretty boy** Clooney", in reference to George Clooney. I once owned a **parakeet** named "**Pretty Boy**". And when Bruce Willis was on Letterman two days earlier (Monday's show), between commercials the Letterman announcer said something about **parrots**. This was a moment that stood out for me, as I saw it as *possibly* being in relation to something I describe in my March 13, 2009 blog (see page 92 of [Vol. 1 of my blogs, posted at Archive.Org](#)). There I connect something regarding Bruce Willis to something regarding a **cockateel** (a bird very similar to parrots and parakeets, as they are domesticated pet birds that sometimes perch on people's shoulders). Given the gravity of what I was connecting way back on March 13th, and given that Letterman and Willis sometimes do things in relation to me, together and individually, and given etc., looking at this as a *possible* inside-reference made for my benefit, by mentioning parrots on this particular night, did not strike me as out of the question. Add to that my "Pavlovian" response (has to do with dogs salivating, look it up) to "Pretty Boy" two days later.

PRETTY BOY AND STAYING CLOSE TO HOME

In 1965, when I was nine, I owned a green parakeet named Pretty Boy, as well as a blue parakeet named Polly. One day when Pretty Boy was out of the cage, he managed to escape from our house. He flew way, way high up above the

trees, circling wildly, and it didn't seem that I would ever see Pretty Boy again. As I recall, though it is not a totally vivid recollection in every respect, we took the cage with Polly in it and brought it outside. Somehow, over about an hour that seemed like ten, we managed to get Pretty Boy back into the cage.

A fairly short time after this incident, a Beatles song came out called, "Norwegian Wood (This Bird Has Flown)". Obviously "bird" was meant to be seen as a reference to a girl, and obviously people are generally familiar with the idea of birds flying away. However, there certainly have been times when people, especially people such as John Lennon, are known to have said things for more than one, two or three reasons.

A fairly short time after this, a Beatles song came out entitled, "And Your Bird Can Sing," about a green bird, a pet, the song including the idea of being brought down and awoken by the bird being broken.

The cover of the Beatles album containing "And Your Bird Can Sing," which was entitled "Yesterday And Today," depicted Paul McCartney inside an open steamer trunk. Not entirely unlike the idea of a person being caged/imprisoned, yet not sealed inside this "cage".

Many, many, many years later, on the album, "Double Fantasy," John Lennon does a song entitled, "**Beautiful Boy**," sure to cause a Pavlovian response in a person who once knew Pretty Boy. No Pretty Boy Floyd jokes, please, I already get that Pretty Boy is not a totally one-of-a-kind name - however, it is nevertheless relatively rare.

In the song, "Beautiful Boy," Lennon sings, "Out on the ocean, **sailing away**," with an intonation that lends itself to an emotion not dissimilar from someone whose bird is **flying away**.

Pretty Boy flying away, Beautiful Boy sailing away.

Among the million different levels to everything on "Double Fantasy," among the things that can be said about the album cover would be that it has John and Yoko outside their home, about to travel further from their home (waiting for a traffic light), yet still not too far from their home.

During the '90s, the three then-living Beatles took a work-in-progress song left behind by Lennon, "**Free As A Bird**", and created the first "Beatles" song in over 20 years.

ACKNOWLEDGMENTS

Special thanks to Kiefer Sutherland for driving by.

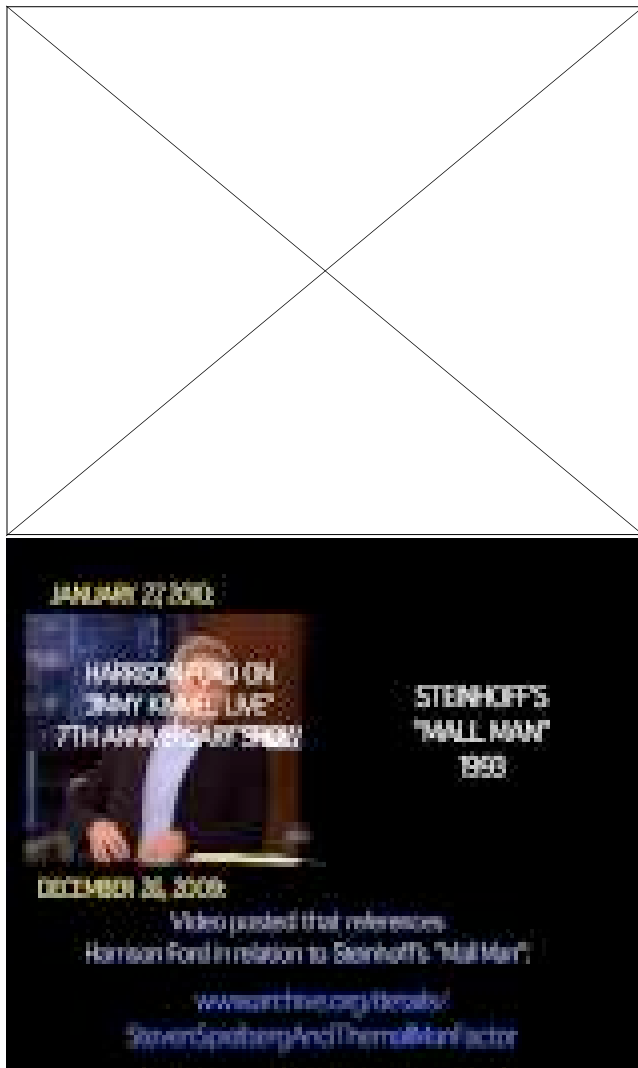
Posted by [Steinhoff](#) at 10:40 PM 0 comments [Links to this post](#)  
Labels: [Dark City](#), [Kiefer Sutherland](#), [The Beatles](#)

Saturday, January 30, 2010

May The Force Be Tested For Possible Negative Side Effects

Somebody still has something to say on late night television, that is, somebody still has something to say *about* late night television, by which I mean, *I* still have something to say about late night television with regard to what I've been featuring in my past several blogs. I wonder whether this manner of needing to continually restate things might begin to suggest the idea of there being a five-hour talk show for those with special difficulty getting to the point....

More to the point:



I don't quite know if I could succinctly convey (to an idiot) why I see this as being in connection with my previous two blogs, and other matters of no small significance.

Also of relevance is my seeing (97% certain) Mr. Kimmel drive by me again on

the morning of January 26th. It might also be worth mentioning that the January 27th Kimmel show referenced in this videoclip is also known as the Kimmel show that aired the night of January 26th, January 27th being a technicality in terms of his show beginning past midnight. Look it up in the dictionary, or wherever it is that we collectively store the description of how we differentiate that a new day has begun.

Speaking of the idea of collectively storing information (I was, anyway, which around here is enough for me to run with it), or not, I wonder just how strong a point this videoclip will continue to make going forward, whether the information will truly remain intact. Based on my previous experience with the type of evidence contained in this videoclip, and my experience with having to contend with the way things filter through the minds of idiots, and my occasionally giving in to my inner cynic, and my experience with people who have turned deliberate obscuring of the truth into an artform, I see a world of possibilities.

- Harrison Ford could begin publicly giving away different articles of clothing to different people as a regular thing
- It could become a frequent occurrence for people named Ford or Harrison who aren't Harrison Ford to begin publicly giving away socks to people
- Harrison Ford could later say he was put up to the socks thing by a comedy writer with a propensity for casting inside-reference mystery clouds over Spielberg/Steinhoff stuff, and Ford himself could therefore say that he has no knowledge of any separate context in which the socks thing has a special significance
- Harrison Ford could star in a movie about the Trojan horse
- Conan O'Brien could be given a sweater by Chevy Chase on the first day of a new show, which then leads to a discussion about Chevys, speaking of which then leads to a discussion about Fords
- Conan could be given a hat by Ringo Starr on the first day of a new show, who then talks about George Harrison

If I can instead assume that no one has a *vested* (semi-pun not intended) interest in diminishing the significance of what is contained in this videoclip, and that no one will endeavor to turn into something else the gift to me contained in what happened on the 7th anniversary Kimmel show.... then I am pleased to cherish it and not leave it behind on a bench in a mall - I would even entertain an offer to be a Kimmel writer, or a Ford mechanic.

I anxiously await the "Jimmy Kimmel Live" eighth anniversary show, with the hope that life hasn't by then made me seem too much more cynical.

Posted by [Steinhoff](#) at 8:52 AM 0 comments [Links to this post](#) 

Labels: [Chevy Chase](#), [Conan O'Brien](#), [Harrison Ford](#), [Jimmy Kimmel](#), [Steven Spielberg](#)

Monday, January 25, 2010

Make A Left Turn Signal If You Like Honking **Not Letting Go Of My Handles On People** **(or Nicknames Continued)**

I ended my previous blog with an unfortunate choice of words, something about uncorking the blog bottle upon the next occurrence of something exciting happening to me, or something like that (I suppose I could go back and reread it to get the actual wording, but why don't we just move on instead).

As if challenged by my phrasing, as if desirous of being that "outside force" in the (much better) phrase, "a body at rest tends to stay at rest unless disturbed by an *outside force*," talk show host Jimmy Kimmel drove by me. This was on Saturday, the day immediately following the final "Tonight Show" of talk show host Conan O'Brien, a show which "included" me, as noted in my previous blog. Otherwise, seeing Jimmy K would have just been a "celebrity siting", I don't do those, I mention things I find to be of particular relevance to me (no doubt there are probably many who can't tell the difference). Of additional particular relevance to me is the fact that Kimmel's first show following driving by me (as tonight's a repeat) is his Tuesday night show, when he celebrates his show's seventh anniversary by interviewing Harrison Ford. Those who appreciate that my December 26, 2009 video, ["Steven Spielberg And The 'Mall Man' Factor"](#) still bears upon things of this world, including Harrison Ford, even one month later, will see that this Harry F appearance on Mr. K's show falls within the realm of things that particularly concern me, or at least potentially.

Let's also not forget to factor in the fact that H. Ford's latest movie, "Extraordinary Measures," which he is still promoting though they must have wrapped shooting ages ago, costars "Mummy" star Brendan Fraser - "Mummy" producer Sean Daniel is referred to in my December 26th video. And something I neglected to mention in my December 26th video is the fact that, when the third "Mummy" movie came out in 2008, around the same time as the "Indiana Jones" (Harrison F) movie came out, both films had striking similarities to each other: not only had the "Mummy" and "Indiana Jones" franchises previously been compared to each other for their shared style, premise, period, etc.; now, with the near-simultaneous 2008 releases, they both had story lines involving parents joining together with their chip-off-the-old-block son in their adventure. My December 26th video points out the relationship between "Mummy" producer Sean Daniel and "Indiana Jones" director Steven Spielberg, and so Fraser and Ford costarring together might easily be viewed as part of all that stuff.

Where does that leave me? It gives me a little bit of that awkward feeling that it is my world and Jimmy Kimmel just lives in it. And on this grand occasion of his terrific show's seventh anniversary (why don't they give *him* "The Tonight Show"?).

So here's my thought: Instead of all of these separate energies that make "Solomon babies" of us all (this is not a reference to my December 26th video, it is a reference to the biblical story where King Solomon suggests cutting a baby in half, one for each of the two women claiming to be the true mother, so that the true mother would become apparent by way of suddenly denying her motherhood in order to prevent the cutting in half of the baby), let us come together. Truly there must exist some scenario through which things can stay whole. How about: Sean Daniel producing a movie that both Spielberg and I direct, starring Conan and Jimmy. I can direct the left side of Conan and the right side of Jimmy; Spielberg can direct the leftover parts of them, i.e., the right side of Conan and the left side of Jimmy. These are the precise aspects of these actors that Spielberg and myself are best suited to direct, and so, what could be more whole and perfect. There will be peace, a true peace, and one day, a body at rest will truly get to stay at rest, for even more than a week perhaps. Or maybe I just need a vacation from my day job as a secretary, which pulls me so far from my other role in this world it's a miracle the world hasn't yet manifested visible signs of this conflict.

Fifty Percent

Other than Kimmel on Saturday, I don't know that I have seen any other celebrities of lately, and certainly no one of sufficient relevance as to generate a sense of concern that it might mean something. Possibly George W Bush on Sunday and Eric Slowhand this morning, but, possibly not. I don't feel that there was enough to make it more than a fifty percent chance, not that I should truly feel divided over these differing possibilities, certainly it is of no real concern one way or the other.

Posted by [Steinhoff](#) at 9:09 PM 0 comments [Links to this post](#)  
Labels: [Conan](#), [Indiana Jones](#), [Kimmel](#), [Mummy](#)

Saturday, January 23, 2010

[Just As Long As They Spell Your Nickname Right](#)

Was I in any way "included" in the January 22nd Conan O'Brien (aka "Coco") farewell to "The Tonight Show"? Not as much (or at least, not in the same way) as when Craig Kilborn (who may or may not have driven by me January 22, 2010) and Johnny Carson included me in their farewells to their late night television shows (see my May 30, 2009 blog, which can also be found [posted with a solid timestamp in November 2009 at Archive.Org](#) in the first volume of the blogs I've timestamp posted there), and not in a manner I would ever have chosen.... but yes, I was "included".

1. An Eric Clapton phone commercial, excerpted here with Eric Clapton saying "Buddy", debuted January 20, 2010 (according to a [published article](#)), just two days before Conan's finale (and which aired on Conan each night since its debut):



In the context of the commercial, "Buddy" is meant to refer to Buddy Guy. However, I believe it was worked out that he would *simultaneously* be saying "**Buddy**" in a different context altogether. I also believe walking and chewing gum are things Eric Clapton is capable of doing simultaneously. The man ain't stupid, and neither are you.

2. Excerpts from my April 18, 2009 and July 3, 2009 blogs (which also contain solid timestamps from having also been posted in [November 2009 at Archive.Org](#)):

April 18, 2009

"....It was a conversation I had with this girl that resulted in **Tom Hanks'** situation comedy, 'Bosom **Buddies**'. Furthermore, an **Eric Clapton** inside album cover once made another such inside reference (that suggest that girl in relation to myself)...."

July 3, 2009

"....I should add that the aforementioned personal conversation that found its way into 'Baker Street' was in relation to the girl with whom I had the conversation that resulted in Tom Hanks' sitcom. She went through a period when everyone was this or that kind of **buddy**: her laundry **buddy**, her pool **buddy**, her clothes **buddy** - she once called me her Sudafed **Buddy**, because I once gave her some Sudafed sinus tablets. Hence, 'Bosom **Buddies**'...."

3. **Tom Hanks** was the guest on the final Conan O'Brien "Tonight Show," which aired yesterday. The actual ending of the show (last moment) had Conan playing lead on electric guitar.

4. I also refer to Eric Clapton (aka "Slow Hand") in my January 17, 2010 blog, which does not yet have a solid Archive.Org timestamp.

5. Pee Wee Herman (aka Paul Reubens, aka Paul Reubinfeld), who I also encountered at CalArts during the '70s, back when I "knew" the "referenced" girl (aka Sudafed Buddy), appeared on the January 21, 2010 Conan show (aka Conan's second-to-last "Tonight Show"), where Pee also made an inside-reference to something that happened regarding myself in relation to this woman, as well as an inside-reference to my 1978 video, "How Did The Future Learn To Play Monopoly." I also believe that it is Peter Beckman (CalArts alum, narrator's voice in my 1978 "[Steinhoff's Monster](#)") whose voice we hear as the announcer in the current TV commercials for Pee Wee's **show** at Nokia. (I emphasize the word "show" here for the obvious reason, obvious at least to those who have seen those commercials, that "show" is the "secret" word.)

I shall now place a big, black cork in it all. That is.... until the next exciting thing happens to me!

Posted by [Steinhoff](#) at 9:09 AM 0 comments [Links to this post](#) 
Labels: [Eric Clapton](#), [Paul McCartney](#), [Pee Wee Herman](#), [Tom Hanks](#)

Thursday, January 21, 2010

[An Open Letter To Stuart Cornfeld](#)

As we near the collective celebrity effort taking place on television this Friday night to raise money to help Haiti in the aftermath of the earthquake (a cause with which Ben Stiller, your Red Hour partner, has a very special association), there is no confusing compassion for Haiti with concerns of a partisan nature. And it is good to see people coming together this way for so worthy and so nonpartisan a reason. (By the way, is insisting upon universal healthcare in the

U.S. a partisan cause? I guess so, if people calling themselves a political party attack it as such. Let's just be seen as nonpartisan and stick with the Haiti matter. It could even provide the pass that excuses us from being asked to weigh in on that partisan issue.)

When disasters like the earthquake in Haiti occur, we often hear what now borders on cliché: that so many other endeavors pale in comparison with the seriousness of addressing such a cause.

It would be impossible to deny the seriousness of this matter, or that reacting to it correctly requires a sense of its urgency. However, it is precisely at such times as this that I find myself acutely aware of an important principle that one continually sees being immediately and publicly discarded, as though in doing so one shows oneself to possess a highly profound sense of humanity and compassion. I refer to the implication that causes of this plain and material a nature must necessarily diminish, by comparison, the realness of purpose and meaning behind what entertainment/art/culture should be about in general (aside from soliciting help for Haiti from the public), and the potential power of creative inspiration itself to comparably act upon matters of consequence in a significantly material way.

A simple-minded person, not unlike a non-thinking animal, may not be aware of the value/impact, in terms of there being consequences of a genuine, actual, material nature, connected with the human facility for digesting/internalizing/spiritualizing/crystallizing, a facility towards which entertainment/art/culture is designed to contribute. In fact, it may even be said that the world has reached a place where the potential contribution towards this human facility that comes from entertainment/art/culture could easily be without parallel. Furthermore, increasingly, the role of entertainment/art/culture has become that of being an important part of the foundation of the larger societal community to which we all belong. To put it in a blunt nutshell, that which human beings frame/filter through their artistic sensibility can move, build or destroy mountains. I do not mean this in the purely poetic sense, but somewhat literally.

I feel there is a certain need for some kind of reaction against this false assumption that there is a comparative lack of realness involved with the consequences of creative inspiration.

Unfortunately, I believe I may be speaking more on behalf of the potential of creative inspiration, as opposed to that which has actually succeeded in overcoming the barricades of shortsighted, commercially-minded concerns. As a case in point, I cannot believe that the majority of the voters in Massachusetts on Tuesday would have acted as they did, in destroying the chances of universal healthcare in the U.S., if true creative inspiration had reached its target in their souls. I understand how support of universal

healthcare has come to appear *partisan*, and am beginning to feel myself out on a limb for not confining my remarks to support for the Haitian relief effort. I hope they raise all of the money needed.

Posted by [Steinhoff](#) at 2:40 AM 0 comments [Links to this post](#) 
Labels: [Ben Stiller](#), [Stuart Cornfeld](#)

Monday, January 18, 2010

Midnight Approaches

1. Paul McCartney (or someone - it was probably McCartney) got practically EVERY star at the Golden Globes to make an inside reference for my benefit (including himself). Don't believe it? I wouldn't expect you to. However, I would expect you to. Sorry, this happens whenever I address more than one person at a time. Everybody see my [recent Spielberg video](#), it should at least make a believer out of the smart people.

2. I have one more idea that could affect the outcome of tomorrow's Massachusetts Senatorial race, which in turn would likely affect whether or not there will be healthcare reform. Now it's almost too late for this idea, but I've thought it through, and it's totally do-able. I know you're reading this, McCartney!

First, what better way to play off of the Jay/Conan battle than, on the very same night that Ringo Starr is a guest on Jay (tonight, according to the schedule), Paul McCartney is a guest on Conan? Too late? Wrong. Conan shows a "pre-taped" segment, a phone conversation with McCartney. At the beginning of the phone conversation, strangely, it is McCartney who is seen on video, with a still image of Conan as if he is the caller (this is the standard manner used when one person is on the phone but not in the studio). At a certain point in the conversation, Conan says, "Excuse me, uh, I think I'm the one who is supposed to be on camera, you know, with your still image shown?" McCartney agrees, and instantly it is Conan who is seen on video, with a still image of McCartney seen for the remainder of the conversation, as he is the caller. Thus, a humorous way to convey the sense of them actually having a real conversation over the phone, in the style of a caller on a TV show.

And what does the phone conversation touch on? Healthcare. How is it in England, and how does McCartney feel about the healthcare debate, and, oh, by the way, that election in Massachusetts, what about that? Well, I sure hope things work out for healthcare in the U.S. Thanks so much, Paul, for showing up like this on my last week on The Tonight Show! Do you think you could actually come to the studio in person if I get another show? Well, Conan, first let's see how things go in Massachusetts.

3. I'll let you know if I have any more ideas that could affect tomorrow's Massachusetts election - though I have to say, I may be running out of time.

Posted by [Steinhoff](#) at 5:36 PM 0 comments [Links to this post](#) 

Labels: [Conan](#), [Jay](#), [Lennon McCartney](#) [Obama](#), [Ringo](#)

Sunday, January 17, 2010

[Sea of Jay](#)

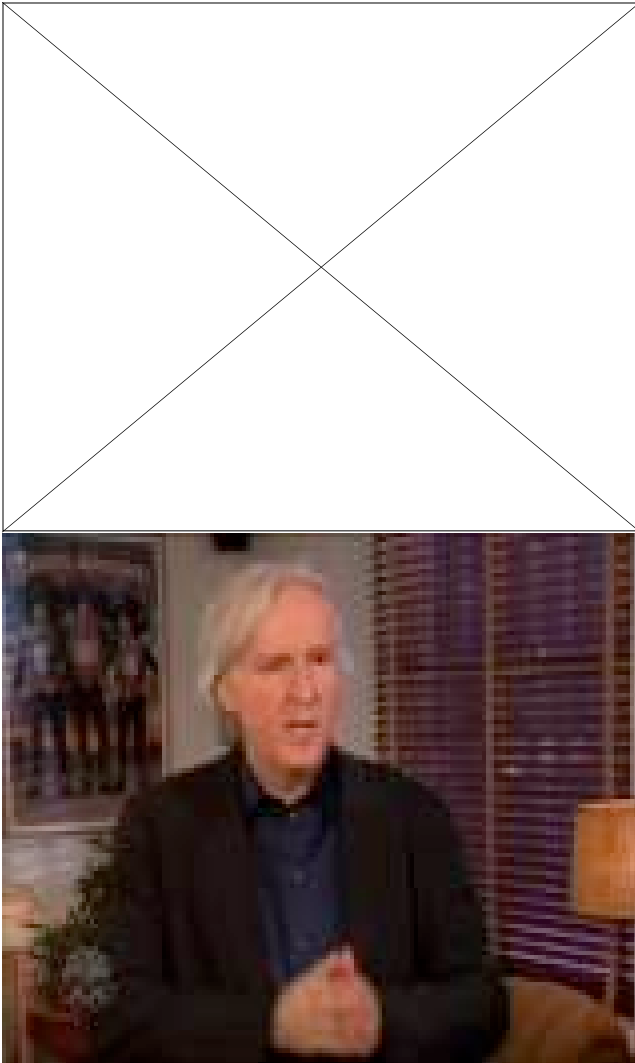
TAKE IT FROM ME

Well, sadly, my idea for Saturday Night Live, presented in my blog immediately previous to this one, wasn't enough for Lorne Michaels. However, as predicted, a particle of it did make its way into the show.

Excerpt from my 1.16.10, 12:05 am blog:

[So they make their plea to Lorne Michaels, who gives in \("Now you're absolutely sure it was the ghost of Ted, right?"\).](#)

This excerpt refers to Lorne Michaels stating that he will include something on the show on the strength of Ted Kennedy's ghost requesting it. And this from the actual show that followed:



This is one instance among many that James Cameron has done something in relation to me, and regarding Mr. Michaels, one instance among many, many, many, many.

If word should somehow fail to circulate among every last citizen of Massachusetts that the future of healthcare in the U.S. will be in their hands on Tuesday (as explained in my previous blog, based on news articles), because the fact is my idea would surely have put knowledge of the significance of their election in EVERYONE'S face, instead of it being something known only to those who tend to follow the news and then vote.... oh well, there's always next time. Then again, would my idea necessarily have had a positive effect on the voters of Massachusetts and gotten them to vote in the Senate's 60th healthcare reform supporter?

Oh, and as I've stated many, many times before, yes, I know that the timestamp on these blogs are malleable, and that, therefore, as I had not yet forwarded that blog to one of my blog volumes posted at Archive.Org (where the timestamp is not malleable), only those who actually read that blog shortly after it was posted know that it truly preceded the Saturday SNL.

PLEASE BE SEATED

While driving Saturday I may or may not have seen Jay Leno and Eric Clapton.

- Eric Clapton (or his double, whatever), who has shown up in a few of my earlier blogs, was in a small gray sports car, and probably not playing guitar.
- Jay (or his double, whatever) was conspicuously low in his car seat. Interestingly, I had just had to readjust my own car seat an hour before, as someone had been working on my car (the XM radio I bought in 2001, when I was among XM's first 200 customers, had broken, therefore I had just bought a new one and had it installed).

Posted by [Steinhoff](#) at 1:32 AM 0 comments [Links to this post](#)  
Labels: [Cameron](#), [Clapton](#), [Kennedy](#), [Leno](#), [Michaels](#)

Saturday, January 16, 2010

Folded Hands

Leonardoville

I am pleased to announce the posting of something I wrote back in 1982, a section from an idea for a comedy about how Leonardo da Vinci came to meet and paint Mona Lisa. It is called, "[Leonardoville](#)," and is now available to read at Archive.Org. It is decidedly not for those who are pleased to see Mona Lisa only in the precise pose presented by da Vinci. Can one respect that work and its creator yet transplant them into something like, "Leonardoville"? Only if one feels certain that da Vinci and his Mona Lisa will endure in spite of my comedy.

Yes, they will, I have not yet grown that influential!

To Your Health

After I read an article Friday, January 15th that made it clear exactly how precarious the current prospect of healthcare reform legislation has become, I devised an idea that may or may not help. I emailed this idea to an old friend of the [Kennedy](#) clan, someone who was in my class years and years ago at CalArts. This person always opens and reads the emails I send him (according to [Didtheyreadit.com](#) technology). I also sent the email to people who have great influence with Saturday Night Live, and who have, for years and years, been responsible for getting particles of ideas I send in for SNL onto that week's show:

"Due to the fact that the passage of healthcare reform OR NOT has suddenly become contingent on the outcome of the January 19th Senate race in Massachusetts for the seat left vacant by the death of Senator Kennedy, here is my *extreme* idea:

"A whole bunch of Kennedys appear **in-person** on a Saturday Night Live sketch tomorrow night. They have been called to action by the ghost of Ted Kennedy to do something at the 11th hour before it is too late. His idea is for them to all go on SNL and sing, "Can't Buy Me Love," his ghost *promising* that this will sway the Massachusetts voters and Coakley will win. So they make their plea to Lorne Michaels, who gives in ("Now you're absolutely sure it was the ghost of Ted, right?"). The Kennedys then sign "Can't Buy Me Love", completely out of tune. The room is dead silent. The ghost of Ted Kennedy is the only one who applauds, which he does with great enthusiasm. The Kennedy's turn to look at him, their expressions saying, 'bad idea.'"

Half The Wisdom Of Solomon Is Better Than Nothing

In my blog immediately preceding this one, I described how a certain individual appearing on a certain TV show secretly confirmed that a certain message I had left for a certain individual (Stuart Cornfeld, who runs RedHour with Ben Stiller) had been received. I also described how that individual appearing on that TV show would have been in that loop. A subsequent TV show appearance by that same individual just happened to include a piece of information that clearly suggested I should modify the loop description. Specifically, Maggie said her fiancé is co-starring with Cruise, who is also slated to be in the movie about the grown up Hardy Boys, which RedHour (Cornfeld/Stiller) is producing, and which Stiller is co-starring in. Not to mention the Cruise/Spielberg connection, which is also of relevance to the matter at issue.

None of this has to do with Stiller's involvement with a Haitian charity, which preceded the current Haitian crisis, and which is now being redirected to assist with aid to those in Haiti now in need. Nothing contained in my message for

Cornfeld can be seen as contributing anything in this direction. It does not take the wisdom of Solomon to appreciate that, though I am bothered that Cornfeld has failed to more directly respond to me, my issue does not rise to any level of real importance when seen alongside efforts to truly help. That is Stiller's baby, and more power to him.

Posted by [Steinhoff](#) at 12:05 AM 0 comments [Links to this post](#)  
Labels: [Cornfeld](#), [Kennedy](#), [Leonardo da Vinci](#), [Mona Lisa](#), [Stiller](#)

Sunday, January 10, 2010

Balls Rolling, Wheels On Fire

I had hoped that my blog entry to follow my previous blog entry might somehow keep the ball rolling, significance-wise, as that blog contained the ball-rolling announcement that I had completed my video, ["Steven Spielberg And The 'Mall Man' Factor"](#). Unfortunately, it does not. And yet for some the things I will be reporting this time around are no less significant:

YESTERDAY

We all know of the interesting situation at NBC involving Jay and Conan, and their dream of recapturing the days of "Must See TV", which was mainly their ["Friends"](#) and "Seinfeld" sitcom lineup on Thursdays when you get right down to it. And a few of us know that the NBC show that took over the timeslot of ["Friends"](#), "My Name Is Earl," which starred Jason Lee, grew out of an idea, ["The Fun Guy"](#), which I sent to Sean Daniel, the producer of the movie that featured Jason Lee's first big role, "Mallrats". Sean Daniel was the first person from whom I had learned of the college I attended, CalArts. He produced "Mallrats" two years after my "Mall Man" video, it being that Sean Daniel movies tend to contain things regarding my work, in this case the title.

So I naturally felt totally responsible personally for the problem Conan is now experiencing, as all things in the NBC universe are interconnected (though of course the NBC universe has been disconnected from the actual universe, in order to insulate their important energy). I therefore phoned Sean Daniel, not in connection with my just-released Spielberg video (which includes a reference to Daniel of no small significance), but with an idea for a new NBC show. Sean could not come to the phone because he was busy driving past someone in an automobile or truck (I may be wildly conjecturing here), but someone representing himself as his Director of Development who decided to pick up the phone himself did speak to me.

I explained how it was I who had given to Sean that which led to "My Name Is Earl," through Sean's involvement. I mentioned the significance of this fact in light of the current NBC situation, and then described how to find my idea for a new NBC show: it is called "Time Colonies" and posted at Archive.Org, just search for [it](#) there.

The next day (aka Saturday, aka yesterday) someone who looked enough like

Sean Daniel to actually be Sean Daniel drove by me as I drove down some random-enough Los Angeles boulevard.

What happened next is something nobody in the world could have seen coming! I turned my car around! My strange, bizarre thinking was that, if Sean had arranged to drive by me, he might have someone watching my reaction to this (as the producer of the "Mummy" movies, I figure Sean must make about \$11.30 an hour, and so if he went without dessert for a few months he could probably save up enough money to pay someone to occupy the position of a "report-his-reaction-to-me" person, an important position in Hollywood to which many aspire).

Though I had turned my car around, I knew that it would be impossible for me to actually catch up with him to ask about his wife and kids and Spielberg and Earl and the weather. An instant later I came upon a strip mall, and this strip mall had a store called, "Timeland". Who could have seen this coming when Sean Daniel drove by me? It would have been better if Sean had arranged to drive past me nearby to a store called "My Name Is" or "Time Colonies", but under the circumstances.... of course, who could have guessed that I would have turned my car around? Nobody! Why would I?

At the strip mall, someone who looked enough like Rosanna Arquette to actually be Rosanna Arquette walked by. I now refer you to my November 22, 2008 blog entry with relation to its Rosanna Arquette reference.

I then left the strip mall and continued on, and eventually Courteney Cox Arquette almost definitely drove by me. Possibly also David Arquette. Possibly also CCA's BFF, Jennifer Aniston. Definitely Lisa Kudrow drove by at some point.

Also the guy who plays Ryan on "The Office". Also, a car from out of state with the word "Ryan" in the license plate drove in front of me for blocks and blocks. Out of state plates are often called upon by people who do these types of things, to expand the options when available California plates don't serve the purpose.

The Ryan stuff was likely in relation to Stuart Cornfeld (like Sean, Stuart is often referred to in my blogs), as I had just left a message for Stuart regarding Steven Spielberg. In my previous blog I state that "The Colbert Report" referenced my Spielberg video when it was a mere work-in-progress (they join in on Steinhoff things over there at Colbert from time to time, see previous blogs). This time it was "The Daily Show" (companion to "The Colbert Report") that came into it: the night following the message to Stuart, Jon Stewart (who I hope never has children or grandchildren given the first name of Stuart, out of concern that future generations will already have their hands full) interviewed Maggie Gyllenhaal, during which I recognized inside-reference to something

specifically contained in my message. I occasionally encounter such cross-pollination between Cornfeld/"The Office"/"The Daily Show"/"The Colbert Report". One would tend to ascribe this to the fact that two "Office" cast members are "Daily Show" alum; Cornfeld starred "Office" star Jenna Fischer in "Blades of Glory"; other stuff.

DECEMBER 31

On December 31st I believe I drove by Jennifer Aniston, and then David Arquette, and then Jennifer Aniston, and Tim Robbins. Robbins was in "War of the Worlds," a movie I refer to in my Spielberg video. I certainly do not mention him here in relation to his role in "The Player", at least not at this time, and hopefully never in relation to my situation, Stuart and Sean love me, haven't spoken to either in years and years and years, but, well anyway, one sees how I might feel called upon to address "The Player" here.... Robbins was in "IQ" as well, which also contained something put there because of its relation to me. However, now I am clearly and stupidly deviating from any train of thought, or any that I am anywhere near to at the moment).

THE PRESIDENT, TERRORISM AND BABY OIL? (or The Intersection Of Robert Johnson And Johnson & Johnson)

THE PRESIDENT

As is not unusual for *me*, Obama has lately been including things in speeches within 24 hours from when I put them forward. Huffington Post is back to not printing my comments from time to time but then something in the same comment shows up coming from someone on TV such as Bill Maher or the president within 24 hours, which says to me that they are guarding against the liability that would have resulted from my being able to point at it. Yes, I am aware that sometimes people do naturally have the same idea at the same time, especially if it's a likely and relevant surmisal. No, my experience and intelligence tells me this ain't that.

BABY OIL

On January 4th, I found on my desk an article of mail from **Johnson & Johnson** that was postmarked December 30th. Mail from **Johnson & Johnson** in my area is akin to the idea of a big bright **red** envelope amidst nothing but grey envelopes - it sticks out, a lot. The article of mail was meant for someone named "Jill Uhle" (pronounced "Yule", as in Christmas, as in Underpants Bomber), however, they had put "Jill Bacon" as her last name. The media-grabbing death of the **Johnson & Johnson** heiress occurred *between* December 30th and January 4th, i.e., between when the article of mail was posted and when it was received.

TERRORISM?

In my blog of 9.13.09, I refer to this how-could-they-have-known postmarking as something that happened in relation to a 911 clue I received. In my experience, which is not anything you're likely to find in the experience of most other people, this is potential reason for concern.

Perhaps: Obama, following what I described in my 9.13.09 blog, wanted to see my reaction to receiving an apparently similar clue - he could have used his authority to gain the December 30th postmark illegitimately after-the-fact. "Let's test him" might just be the kind of phrase they say from time to time out there where the president sits. Or: perhaps some sickos in organized crime wanted to kill a super rich woman (and by so doing intimidate other rich people) while threading my desk into it, through also copying an MO (modus operandi) I had described. Or: perhaps terrorists *are* doing something, suggested by the Yule/911 MO references? Can one totally ignore that possibility, after all that one has experienced from one being secretly super-important?

If so, what would Bacon, the last name they chose to use, mean here? Six degrees of Kevin Bacon? There is only one thing in the lexicon of all things Steinhoff (a lexicon that has frequently come into these matters, leading to the assumption of a database somewhere) that Bacon brings to mind: the famous artist, Francis Bacon, was very much in connection with Hugh Davies, the brother of a good friend of mine who was growing up in [Princeton](#), New Jersey, Phil. Hugh was practically his agent, did a book about him, did art shows starring him. As things first began happening between The Beatles and myself around when I first met Hugh's brother, Phil, in 1966 when I was ten, and as Phil's family is English, I have subsequently conjectured that there is a possibility of a connection to be made, that I have been led to think this in view of Phil's English background. There also exists a connection, from an earlier day, between Paul McCartney and Francis Bacon.

A few years ago, I sent something to Hugh to pass along to his brother Phil, which included a reference to the Beatles song, "Paperback Writer". Two days later McCartney discussed "Paperback Writer" with an interviewer. This is not the song that normally comes up every time McCartney does an interview.

Also [Princeton](#)-related is the fact that Johnson & Johnson's headquarters was in Princeton, as was conspicuous to those of us who lived there - one would periodically drive by their enormous, fenced off grounds, upon which one saw the giant "Johnson & Johnson" sign on the lawn, on **Rosedale** (which always brings to mind the Cream song, only not in this instance).

Posted by [Steinhoff](#) at 9:42 AM 0 comments [Links to this post](#) 

Labels: [Aniston](#), [Arquette](#), [Cornfeld](#), [Johnson and Johnson](#), [Kudrow](#), [Lennon](#), [McCartney](#), [Obama](#), [Sean Daniel](#), [The Office](#), [Tim Robbins](#)

Sunday, December 27, 2009

AS THE DECADE ROLLS TOWARDS STUFF

First the heavy, then the light:

KEEP ME POSTED

I am pleased to announce the completion of my video, "[Steven Spielberg And The 'Mall Man' Factor](#)", which I posted at Archive.Org yesterday, very early in the morning, December 26, 2009, the day after that big Christian holiday.

ROLL DOWN YOUR, I SAID ROLL, NEVERMIND

As if part of some kind of strange celebration taking place in my mind, yesterday, after the posting (go back to the previous paragraph, click on the link, watch the video, come back here and continue reading), at various times, I imagined I saw driving past me any number of people who exist in relation to the video (actually, I'm pretty sure they don't *just* exist in relation to the video).

I will list these people here, however, if I am mistaken, and did indeed only imagine our cars driving past each other, the solution would be for you to drive past me some other time (I can think of no other way to make this right):

1. [Laura Dern](#) ("Jurassic Park" star; attendee of a Jennifer Aniston party in Beverly Hills earlier this month according to "People")
2. [Jennifer Aniston](#) (hostess of a party Laura Dern, star of "Jurassic Park", attended recently)
3. [Stanley Tucci](#) ("The Terminal" star)
4. [Tom Cruise](#) ("Minority Report" star)
5. [Sean Daniel](#) (referenced in video)
6. [Steven Spielberg](#) (Executive Producer, "Back To The Future")
7. [Bill Clinton](#) (cropped from Spielberg image used in video)
8. [Candice Bergen](#) (went by three times yesterday, recently of the TV show "Boston Legal," no connection to my legally inconsequential video - perhaps she went by somehow or another in connection with the fact that her answering service's phone number was on the letter [Paul McCartney](#) sent to me in 1978 right after Billy Joel sat next to me on a plane, and now [Steven Spielberg](#) runs Dreamworks with [David Geffen](#), who was with [John Lennon](#) when Lennon was shot December 1980, [Lennon and McCartney](#) having been a popular songwriting team during the '60s)

WITHOUT GOING INTO DETAIL

Without going into detail, it appears to me that Colbert, on his last show of the year before going on vacation, made inside-references to the video (at that time the video was a work-in-progress posted on earlier blogs). Last year,

Colbert's Christmas Special made serious usage of my material (described in an earlier blog).

Without going into detail, SNL continues to makes inside-references to me/my material, and has more clearly indicated that they have an information feed coming to them from what occurs at my 9-5, something that has generally been occurring over the years, and not just in relation to SNL.

Without going into detail, based on specific things known to me, I wouldn't be surprised if the recent death of the star of Amy Heckerling's "Clueless" (see earlier blog references to Heckerling and "Clueless") was murder, though it looks like an accident. What I've put together is too vague to be sure of anything at this point. All we know for sure is that SNL, in consequence of her death, will discontinue their just-begun take-offs on her.

Without going into detail, a star of Spielberg's "Shindler's List" referred to in earlier blogs may have driven past me a few days ago.

Posted by [Steinhoff](#) at 9:54 AM 0 comments [Links to this post](#) 
Labels: [Mall Man](#), [Spielberg](#)

Sunday, December 13, 2009

Business As Usual-ing The World To Death

Weight Of Part Of The World Time Again

Before I present the latest, 12.13.09 version of my work-in-progress video, "Spielberg and the Mall Man Factor," a little perspective:

- (1) If through this video I can prove my singularly incredible, important influence on Spielberg, and
- (2) It is widely known that Spielberg is among the most high profile, prominent Jewish people alive today, and
- (3) Much of the world situation has to do with reacting to Arabic terrorists intent on going beyond blaming the State of Israel in their quest for somewhere to channel all their hatred, and in truth are motivated to a large degree by a hatred of all Jewish people, then
- (4) My previous assertions that terrorist clues of potentially great significance have landed on my doorstep, that my name is on that kind of radar because of my significance, must truly demand action/investigation. In light of certain things, can rationales to the contrary be anything other than grotesquely self-serving in nature, and/or a reflection of stupidity, and/or a reflection of a tremendously corrupt nature?

I have no personal inclination to come within ten miles of this subject on this

personal level. However, I recognize that it is unthinkable to bury what I know. I also recognize that it makes no sense that important terrorist clues would ever land on my doorstep, until one appreciates the degree of my importance in relation to Spielberg. This is why the following work-in-progress is so important.

So I guess I'm just saying have fun with it:





Talk And Silence Are Not Cheap

I sent the following email to an assistant of Sean Daniel's several days ago regarding this work-in-progress, and my email technology indicates he never even opened the email. So let's just put that into the category of something non-serious, such as junk mail problems, instead of seeing it as potentially impacting on more than one cares to think about:

I am writing to inquire as to whether Sean Daniel would be interested in appearing in "Steven Spielberg and the 'Mall Man Factor'", my unconventional "video docu story" in which his involvement would unquestionably be instrumental. I know that if you mention my name to Sean in the same breath as the words "Mall Man", he would understand more than I could describe to you in ten pages, and be pleased to have the opportunity to consider my request. I recognize that, if Sean does choose to allow himself to engage in an on-camera discussion on this subject, it would likely only be out of his feeling for the truth, as this project has not the kind of official credential that is generally regarded as a prerequisite in the making of such a request. This project exists in relation to the secret (and admittedly unlikely-sounding) fact that, through Sean's involvement with both myself and his friend, Steven Spielberg, the latter has made my "Mall Man" video (and other things I have created) an important foundation point in a number of his works. And so, I offer you the beginning of this work-in-progress of mine: *here I inserted the web address of where this work-in-progress was, however, the work-in-progress version included with this blog replaces it* Thank you for your consideration,

Was 1993 Too Long Ago To Count?

Need I remind everyone that in February 1993, five days after my referenced video "Mall Man" was filmed at NYC's World Financial Center (the main part of the shoot), the World Trade Center, an overpass away, was attacked by terrorists. That time, they only made a dent. And that was after Spielberg was already underway with "Jurassic Park," a movie that originated from something I sent to Sean Daniel with a note that he forward it to Steven Spielberg (the first communication I ever asked be directed in this manner). My claim here is irrespective of who technically ending up penning that movie, or the "Jurassic Park" book, etc. I do not say I wrote it, I say that what I sent is what led to its creation. But why listen to me.

Posted by [Steinhoff](#) at 11:40 PM 0 comments [Links to this post](#)  
Labels: [Sean Daniel](#), [Steven Spielberg](#), [Stuart Cornfeld](#)

Saturday, December 12, 2009

Have Jeans, Will Travel

Here's something that may or may not seem worth staring at endlessly trying to see precisely what it adds up to:

The oft-mentioned-in-my-blogs Stuart Cornfeld (who I once knew before he was a film producer, and whose house I once went to in 1975 on the exact same day I saw 10-year-old Ben Stiller with his mom, Anne Meara, at the Century City Shopping Plaza, Stuart and Ben now together running a production company called Red Hour) is producing a movie, "Vamps", written and directed by the several-times-mentioned-in-my-blogs (Oct. 11, 2009 and April 13, 2009) Amy Heckerling.

The star of "Vamps" will be Krysten Ritter, which is among the few things

presently known about this movie. So I looked to see if Krysten Ritter had ever been in anything upon which I had been a big influence, it being that I get "included" in an incredible amount of entertainment industry product: apparently not (emphasis on "apparently").

I did happen to notice how one of my important videos, "[Gosk](#)" (1994; 1998 - go to Archive.Org) has a title sorta similar to a 2009 short Ritter starred in, "[Glock](#)". The similarities to things Steinhoff does not end there. "Glock" was apparently named after a gun, and it turns out that all of the movie's characters are named after guns. When I made "Gosk", it was the one time I followed a similar approach, naming most of the Klugian characters after brand names of jeans (Tuxert/tuxedo being among the exceptions, Vinkalert and Gosk being others).

["Gosk, The Screenplay"](#) (1993; posted at Archive.Org in 2007):
[Wrangert](#) = [Wrangler](#); [Levert](#) = [Levis](#); [Jordert](#) = [Jordache](#); [Dockert](#) = [Dockers](#);
[Buegert](#) = [Bugle Boy Jeans](#); [Tuxert](#) = [tuxedo](#)


"Gosk" Videos (1994, 1998; posted at Archive.Org as Part 1 and Part 2 in 2005):
[Dockert](#) = [Dockers](#); [Buegert](#) = [Bugle Boy Jeans](#); [Tuxert](#) = [tuxedo](#) in the video

Yet far more significant is the synopsis of "Glock".

He's got a license to kill but the mission never comes. Hailed as the next big star, Agent Glock is inducted into the mysterious government operation known as "The Cache," a group of black-ops trained killers and spies. After proving his worth by surviving the infamous "torture trial," Glock is given a cell phone through which he will receive communication detailing his first big mission. However the weeks pass, and the locked and loaded Glock begins to suspect the phone may never ring.

This is basically identical to a key element in a short story I copyrighted in 1987 (as part of my "'Inventing Air,' the Collected Works of Jonathan David Steinhoff"), "Gregory, The Unlucky Communist," which is part of my semi-novel, ["The Coin That Came In Second"](#), posted at Archive.Org in 2007 (pages 137-140; or Pdf pages 140-143). Gregory, The Unlucky Communist, who is very enthusiastic of being chosen at coming to here by Russia so he can be good secret Communist to overthrowing America, is told to wait for further instructions so he is happy. But then instructions never come, what is this.

So the similarity is obvious. You see, I am good, even Krysten Ritter want to be in movie with premise I give (even those who insist this is coincidence have to agree my idea good enough for them who make movie). So give me money, I do more stuff for you, please do this.

Posted by [Steinhoff](#) at 8:31 AM 0 comments [Links to this post](#) 
Labels: [Cornfeld](#), [Glock](#), [Heckerling](#), [Krysten Ritter](#), [Stiller](#)

Sunday, December 6, 2009

JUSTICE IS BLIND AND SOMETIMES SMASHES INTO WALLS IT DOESN'T SEE

IF THESE SPIELBERG WALLS COULD TALK

I am still working on my Spielberg/Steinhoff/"Mall Man" video project. It is not easy to sink one's teeth into a project that must deliberately exist within a context narrower than the subject matter deserves. On the one hand, Spielberg has made it possible for me to prove (to any honest, intelligent person willing to spend the time and energy to study it), through my being able to make references to copyrighted postings and other elements, that my 1993 "Mall Man" video was important to varying degrees (ranging from tremendously important to pretty important) in relation to Spielberg's "Minority Report," "Terminal," and his most recent movie, "Indiana Jones and the Kingdom of the Crystal Skull". On the other hand, however, I do not see how I can prove that my influence on his most recent movie ("Indiana Jones") goes far *beyond* being very significant, actually entering the realm of being *key to the plot*. I refer to the fact that, for this movie, Spielberg did not only use my "Mall Man" video, but in addition, my 1992 ["Mall Man" film treatment](#) was involved. It being that I cannot prove the "Mall Man" film treatment was created in 1992, it would seem that this is one "detail" I must omit. Sean Daniel and/or Steven Spielberg: my invitation for you to appear in this Spielberg/Mall Man video project of mine as my interviewees and/or my interviewers still stands!!!

LICENSE TO SKI

Having just had the chance to see for the first time the Liam Neeson movie, "Taken", which premiered yesterday on HBO, I am now more convinced than ever that the real answer to what was behind the death of Neeson's wife, Natasha Richardson, is intertwined with things I put forward in my blogs of 3.13.09 and 3.23.09. In those blogs I had found a basis for believing, for a set of reasons, that a specific tie-in had been constructed by Richardson's killers to something contained in Sean Daniel's and Bruce Willis' movie, "Jackal": the line, "You can't protect your women."

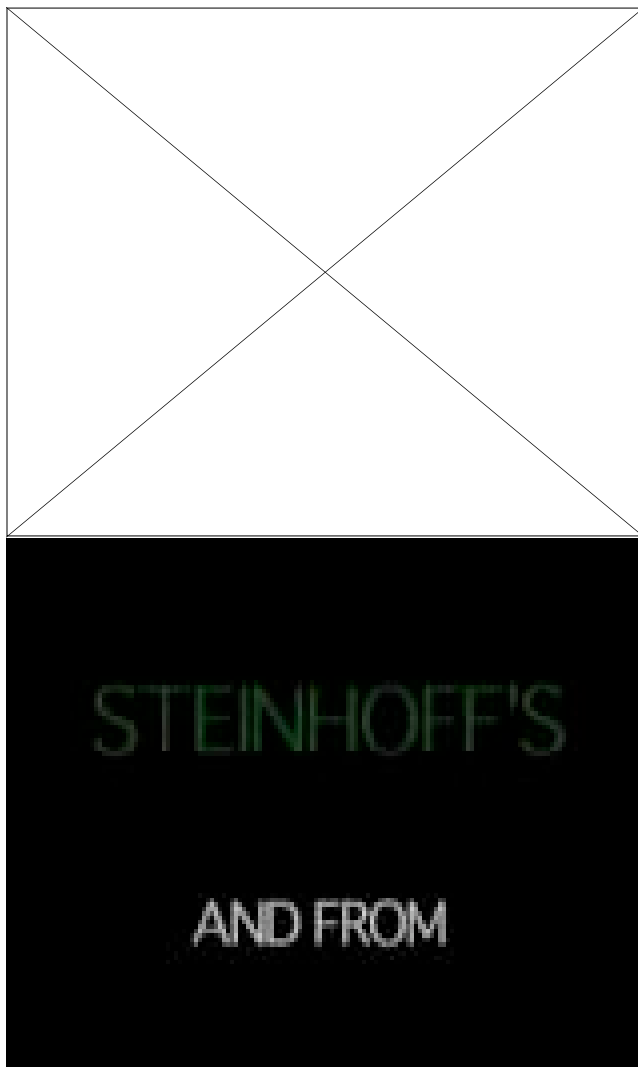
I feel certain now that it was the killers' intention to lead us back to the movie, "Jackal," thusly interconnecting our perception of their action with other things (as described in those blogs). According to what I have been able to surmise/deduce, generating this tie-in satisfied a certain (convoluted) aspect of their criteria, consistent with their "modus operandi". The fact that Neeson is currently starring in Spielberg's work-in-progress, "Lincoln," and is among the few actors to repeatedly star in Spielberg films, satisfied another part of the killers' criteria. Did I mention that I don't regard Natasha Richardson's death as an accident?

Weekly MONK/STEINHOFF VIDEOCLIP, 11.27.09/12.4.09

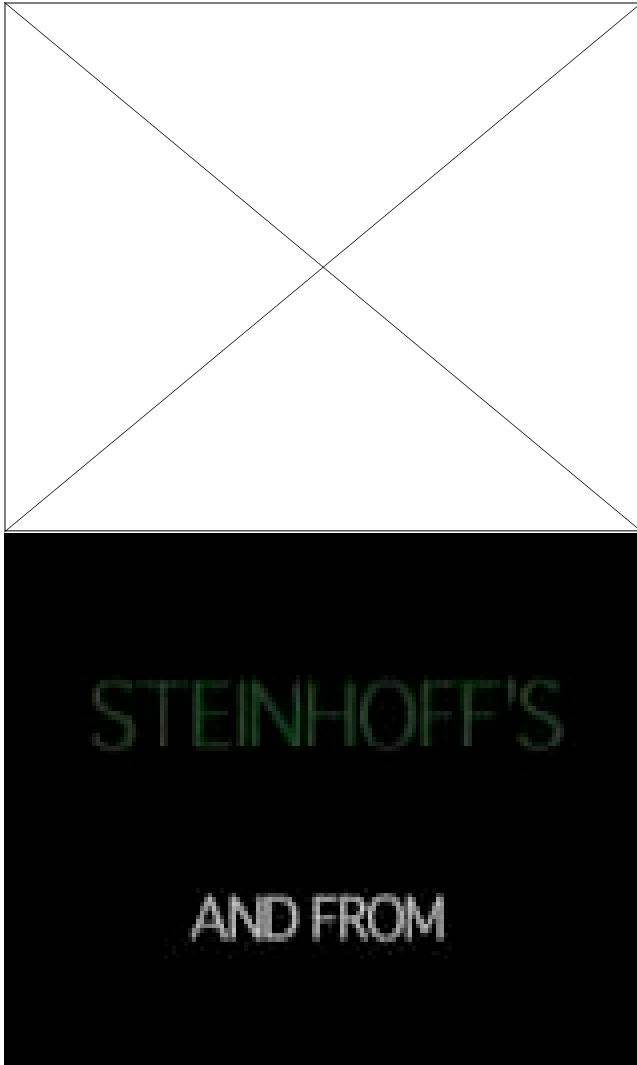
For this final Monk/Steinhoff weekly videoclip, I'm trying to keep it simple, however, I did find it necessary to create a "Version 1" and a "Version 2". The latter (Version 2) is clearly thinner than the former, and is not for those interested in material that *solidly* confirms that this 2-part "Monk" episode, as with nearly every other "Monk" episode ever made, makes reference to me and/or my material.

Anyone turning to me for closure with regard to the end of this show, personally I won't even really feel like there are no more episodes until next week or so. Or maybe in a year or two.

VERSION 1:



VERSION 2:



If I had all the time in the world to do justice to all things in the world, I might have created a Version 3, Version 4, etc. I will only add that, as has been true in general this season, the "Medium" episode airing the same night also tied in with things (we have to wonder about those Arquettes). I chose to give the night to "Monk".

WHAT MIGHT HAVE HAPPENED

For those who might generally be interested in roads not taken, perhaps it would be fun for me to list off sections and content I decided *not* to create for this edition of my blog:

- [What Can Happen When You Are Secretly Super-Important In Relation To People Who Individually Have Billions Of Dollars, And Collectively Have Billions And Billions And Billions Of Dollars](#)

- Winning Your Case By Convoluting Things To Undermine The Testimony Of The Star Witness Against You Corner
- Dominating Someone's Soul By Promoting The Theory That, If You Can Put Just One Word In Someone's Mouth Without Their Knowing, Then Everything They Ever Said Or Will Say Is Thereby Tainted And Suspect
- Not Publishing Certain Things In Order To Avoid Making Your Readers Afraid Of You

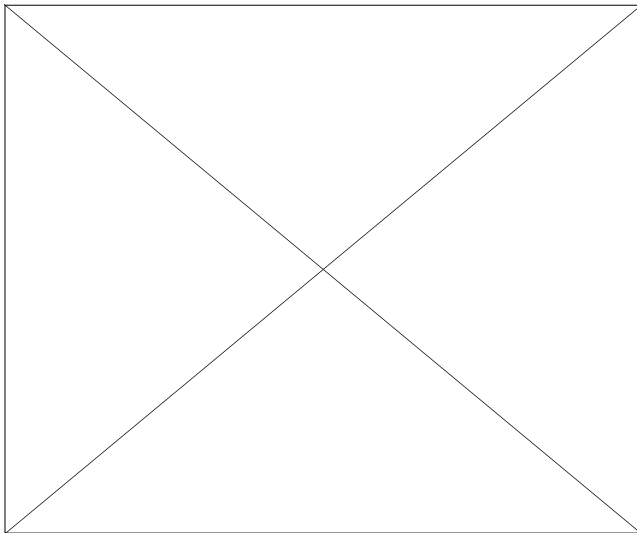
Posted by [Steinhoff](#) at 9:55 AM 0 comments [Links to this post](#)  
Labels: [Bruce Willis](#), [Monk](#), [Natasha Richardson](#), [Neeson](#), [Spielberg](#)

Wednesday, December 2, 2009

[Rocks, Sun, Etc.](#)

Thick As A Rock

I don't know how they get me to do these things:





I would likely be remiss were I to omit the fact that Joseph Gordon-Leavitt, whose Fallon and SNL appearances are referenced in this videoclip, was a "Third Rock From The Sun" cast member, which starred John Lithgow, whose sister SJ was my best friend's girlfriend when I was in the 9th grade in Princeton, New Jersey (before Lithgow was an actor, though I knew of him as SJ never stopped going on about her brother).

Monday's On The Phone To Sunday

Someone definitely wanted me to think I was seeing Eric Clapton on my way to work Monday, November 30th. It might even have been Clapton, though one doesn't think of him as someone who would wear a cowboy hat. The siting was timed with my return from vacation (visiting with my sister's family in Texas), and it was while on vacation that I spoke with the one person I know who knows the "Clapton girl" I knew at CalArts, as referenced in my April 18, 2009 blog.

That Reminds Me

I don't know whether or not Paul McCartney, who frequently does things apropos of what I do, and Billy Joel, who sat next to me on a plane in 1978 right before I received a letter from McCartney, appeared together in a broadcast Thanksgiving night 2009 in order to make me think of the time I saw Lennon perform with Elton John at the Garden Thanksgiving night 1974 (Lennon's last concert appearance, a surprise appearance I had predicted, which was what prompted me to attend in the first place - this was a month after I had worked for close Lennon friend Howard Smith, his NYC guide as well).

Posted by [Steinhoff](#) at 1:11 AM 0 comments [Links to this post](#)  

Labels: Billy Joel, Eric Clapton, Jimmy Fallon, Joseph Gordon-Leavitt, Saturday Night Live, Smallville

Sunday, November 29, 2009

Parallels In Parking

Weekly MONK/STEINHOFF VIDEOCLIP, 11.20.09

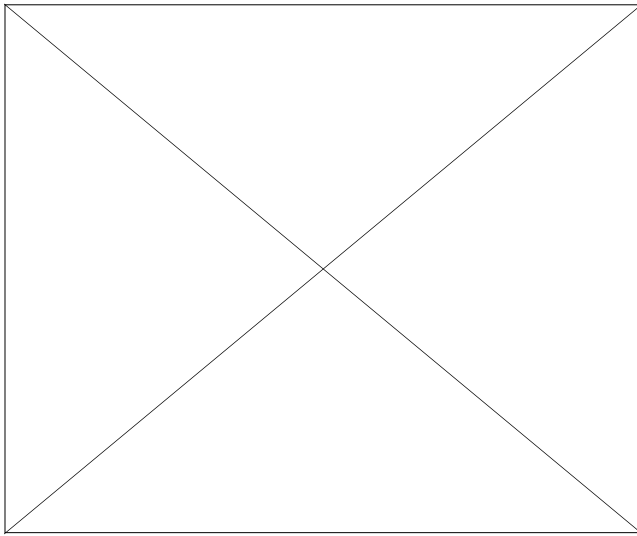
As I mentioned in my previous blog, I went on Thanksgiving vacation (actually I just returned), thus the reason behind my "tardiness" in presenting this November 20th Monk/Steinhoff weekly videoclip. It looks like this will be my second-to-last Monk/Steinhoff videoclip, as after November 27th's Part 1 episode of "Monk", there remains only Part 2, after which "Monk" will be no more. Perhaps Tony Shaloub will go on to new roles that won't be overshadowed by his "Monk" character, although it is hard to imagine. Perhaps it would work if he were to take the entire "Monk" cast with him on his next project?

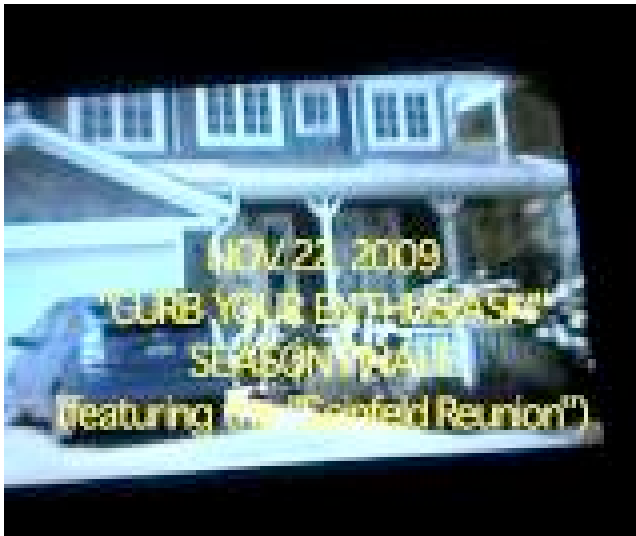


Tempered Enthusiasm

Unless Matthew Perry was subtly telegraphing to me in advance something of a significant nature contained in the "Seinfeld Reunion"/"Curb Your Enthusiasm" season finale on November 22nd (see my "Curb" finale suggestion in my October 25th blog), I am totally huge in relation to creative decisions that went into this historic episode. When I suggested tinted car windows, my specific intention was to provide a way to touch on the idea of privacy at the strata inhabited by Larry David, Jerry Seinfeld, Matthew Perry, Paul Newman, etc. I believe I have succeeded: David's statement appears to be that certain approaches to privacy can inflict feelings known to all.

I now intend to redirect my focus to automobile glove compartments. I believe that if things keep going the way they seem to be in the world, the entire human race will, sadly, be able to fit into one glove compartment, with room to spare. This metaphoric approach may serve to help us all wrap our minds around the unthinkable (as metaphors often do), a grim necessity if we are to apply ourselves to the task of saving the planet. I have no problem with power windows or rear view mirrors.







Thick As A Rock

I plan to provide a videoclip regarding Joseph Gordon-Leavitt and his recent "Fallon" and "Saturday Night Live" appearances, as I found these shows to contain inside-references to a particular music video of mine. Unfortunately, the opposite of Thanksgiving vacation is calling me at the moment, i.e., can't right now. I believe there to be a "Smallville" tie-in with this as well.

If These Cars Could Talk

On my way to work on Thursday, November 19th, I thought I saw Katie Holmes driving alongside me. This is particularly interesting for several reasons:

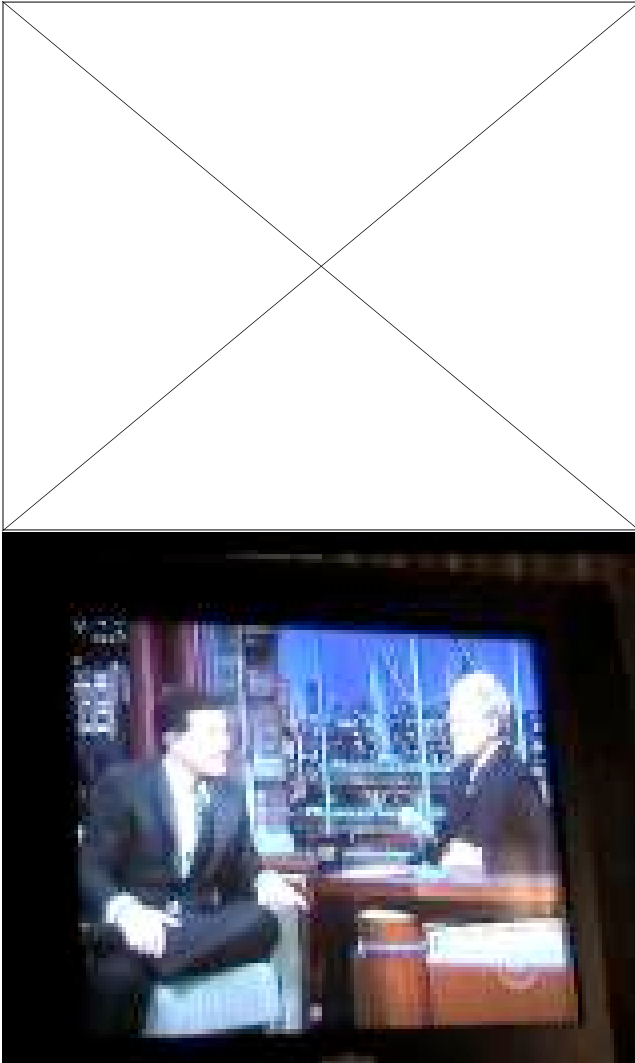
- I may be responsible for the fact that Katie Holmes first met Tom Cruise
- I saw a magazine cover a few days ago that stated she and Tom had public differences, causing her to walk out on him
- Stuart Cornfeld, to whom I occasionally refer in my blogs, runs a film production company (Red Hour) with Ben Stiller, which is making a movie with Tom Cruise ("The Hardy Men")
- I am currently working on my Spielberg "project" (as referred to in my October 30th blog), and Tom Cruise starred in two Spielberg movies regarding which I was an influence ("War of the Worlds" and "Minority Report")

Posted by [Steinhoff](#) at 11:24 PM 0 comments [Links to this post](#)  
Labels: [Curb Your Enthusiasm](#), [Monk](#), [Seinfeld](#), [Third Rock From The Sun](#)

Friday, November 20, 2009

A Fish Called Goofy

In my previous blog of November 18th, entitled, "Tortured By The Truth (or The **Goofy** Misconduct of Senator McCain)", I was primarily presenting an open letter to Jon Stewart. Therefore, my experience led me to sorta kinda expect that *some* form of acknowledgment might be discernible the following night. This acknowledgment could in fact be found the following night, when Stephen Colbert (Colbert's show being the "companion show" to Stewart's) appeared on Letterman:



As I have been something of an influence on Stewart's show, so have I been something of an influence on Colbert's. My 12.2.08 blog describes my very significant influence on his Christmas Special with Elvis Costello; my 1.30.09 blog contains a videoclip detailing my influence regarding Colbert's interview of Paul McCartney; my "[Mall Man, The Trailer](#)" video, posted on YouTube August 2006, was the inspiration behind that painting he had of three Stephen Colberts, one behind the other (it started two months later, with two Colberts in October 2006, which became three in October 2007).

So why not take this opportunity to post here my submission when Colbert had his green screen contest in August 2006:



As another footnote to a footnote to a footnote to a footnote (give or take a footnote) regarding McCain and Palin (see my previous blog of 11.18.09), I consider of relevance the fact that I was a significant influence on the Michael Palin movie, "A Fish Called Wanda," including the origin of the title. No time to explain now, must start my Thanksgiving vacation immediately, gotta run, Happy Thanksgiving!

Sit Back And Be Counted

For those who want their viewing of it to be counted, I have posted on YouTube the Weekly Monk/Steinhoff Videoclip, 11.13.09 (the same one that appears in my 11.15.09 blog), under the name, ["Monk's Advanced Juggling Technique"](#).

Posted by [Steinhoff](#) at 1:11 AM 0 comments [Links to this post](#) 
Labels: [A Fish Called Wanda](#), [Colbert](#), [Goofy](#), [McCain](#), [Palin](#)

Wednesday, November 18, 2009

[Tortured By The Truth \(or The Goofy Misconduct Of Senator McCain\)](#)

Addendum To The Bowery Boys Idea

I left something of a key nature out of my blog of November 8, 2009, wherein I assert that a certain recurring "Saturday Night Live" (SNL to some of you) sketch with Kenan Thompson, showing him lecturing three teenagers on the legal consequences of juvenile delinquency, originated with "The Bowery Boys Sue For Defamation Of Character" (my SNL sketch idea of earlier in that same week that their sketch first appeared).

In my email of May 5, 2008 (wherein I suggested the Bowery Boys sketch idea), I wrote the following in the preceding paragraph, to introduce the idea:

"My idea for an SNL sketch: A new movie, 'The Bowery Boys Sue For Defamation Of Character' (an oblique addressing of the misperception that one's role in a gang must set one's course for life)."

You may have no particular reason to believe that this paragraph was there, or not, though Sean Daniel and Stuart Cornfeld, to whom the email was addressed, do know better.

An Open Letter To Jon Stewart

When a person, in piecing together separate events to arrive at an obvious conclusion, finds that those things being pieced together, when seen individually, each seem highly out of the ordinary/unlikely, the obvious conclusion that results is only obvious to those who already know he is telling the truth, that the individual events did in fact occur as described. Otherwise, the obvious conclusion is no less far-fetched sounding than the individual events that led to the conclusion. I must therefore beg the indulgence of those who presume that they should already be personally familiar with the truth of what I describe in order for me to proceed with my description, and its obvious conclusion. For I am compelled by circumstances to address myself not to them, at this time, but to Jon Stewart.

An Open Letter To Jon Stewart

1. As you know, over the years there have been a number of ideas sent by me to Sean Daniel and Stuart Cornfeld, and that there have been a number of times when parts of those ideas somehow found their way several days later

onto your show. In the instance of my May 5, 2008 "Bowery Boys" idea, reprinted in my 11.8.09 blog, there also being an addendum to this reprint at the beginning of this blog, it was something of an influence on John McCain when he appeared on your show two days later, on May 7, 2008. McCain began his appearance as a guest on your show by saying that you had to treat him with respect now, as he was the Republican presidential candidate. This is an important aspect of my "Bowery Boys" sketch idea, that a person who is regularly the target of a particular other person's derisive remarks suddenly requires that the other person be respectful. Later in his appearance, McCain said that he believed the secret code name the Secret Service had for him was "jerk". This is the very word used for the punchline of this same "Bowery Boys" sketch idea: when Slip Mahoney emerges victorious in the courtroom battle over who owed the least reparations for making derisive remarks, in his delight Slip calls them all "jerks", making his victory short-lived.

2. In a brief email I sent to the same two, Daniel and Cornfeld, on August 15, 2008 (Daniel's birthday), I announced my upcoming wolfman video, and characterized it as "Python-esque". This video (["The WolfMan Who Turned Back Normal Whenever Someone Screamed"](#)) was posted on YouTube on August 25, 2008, which is a matter of record. As you know, and as others know, "Python-esque" is not a reference to pythons. And as anyone who sees the video knows, it is unmistakable why I would characterize it as "Python-esque", which should certainly lend plausibility to my assertion that I used that word ahead of time, even for those who did not themselves read/witness the email where this characterization occurred.

3. "Python-esque" is a reference to the comedy of Eric Idle, John Cleese, Terry Gilliam, Michael **Palin**, Terry Jones, and some other guy (I don't feel like looking it up right now), who were collectively known as "Monty Python's Flying Circus".

4. Before John McCain's August 29, 2008 announcement of Sarah **Palin** as his vice presidential running mate, if you were on "Jeopardy" and the answer was **Palin**, you would only win a refrigerator if you said, "What is the last name of a member of 'Monty Python's Flying Circus?'" There would have been no other way to win the refrigerator. Period. If you wanted to lose, you would have answered Sarah Palin in the form of a question. If you wanted to win you would have said Michael Palin in the form of a question. It was that simple before August 29, 2008.

5. My doing a wolfman video was big doings. Sean Daniel is the producer of the (still) upcoming movie, "Wolf Man", and I am an influence on Daniel, and my influence on Daniel is what led DIRECTLY to my being a HUGE influence on

his friend Steven Spielberg. Ipso-facto, my doing a wolfman video was big doings of the Spielberg-esque big doings variety.

6. As you must know, I am no stranger to being an influence on presidents and others of significant status in the political world. This is perhaps the natural consequence of my being a big influence on Spielberg, McCartney, etc., etc. "Starting Up A Brand New Day" by Sting, the performance of which with Stevie Wonder was the highlight of the Presidential Inaugural Ball, began with my "Building Up A Brand New River Of Love" (on my 1999 copyrighted music CD, "Still Around"), which I gave to Joni Mitchell's art director (a star of my "Gosk" video), which likely explains what happened - James Taylor (major Mitchell friend) appears on that Sting album. Sometimes I am a somewhat significant influence on things in politics.

7. An example of my influence on political folk would *not* be my influence on the opening of the 11.14.09 SNL (see my previous blog), as that was only a representation of Vice President Biden, it was not actually Vice President Biden (you probably knew that, you've met Biden). One random example might be something that occurred when Sarah Palin was a guest on SNL. There are countless examples, sometimes very high profile political stuff.

8. Let's keep secret McCain's plugging into my Michael **Palin** remark (aka my "Python-esque" remark) several days following it. He probably saw himself plugging into the top secret Steinhoff influence on Spielberg or something, the nut. I'm quite sure he wouldn't have "played the game" with his Palin move had Sarah Palin been a waitress in the Bronx. There were other criteria involved in his "decision" (though suspiciously little vetting). Yet just the same, if you'd seen all that I have seen, though you have seen some of what I have seen that others have not, but if you had seen all that I have seen, well, perhaps what is obvious to me would be less absurd-sounding to you, which is hopefully less absurd-sounding than it would be to those who do not know what you know, which is less than what I know, but more than what they know. However, let's keep it secret, as I am concerned that the most this "backstory" to the terrifying saga of Sarah Palin (aka "Could The Fate Of The World Ever Fall Into The Hands Of Someone Who Would Lead It Straight Off A Cliff Without Even Stopping To Get A Manicure") could ever accomplish would be to improve Palin's (we all know which Palin I mean) chances of becoming a folk hero, possibly even endearing her to those of importance who should know better, simply because her rise was tied by McCain to a genuine (secret) folk hero: me. Don't we all love being in on something.

Posted by [Steinhoff](#) at 10:35 PM 0 comments [Links to this post](#) 

Labels: [Bowery Boys](#), [Fate of Civilization](#), [John McCain](#), [Jon Stewart](#), [Steven Spielberg](#)

Sunday, November 15, 2009

The Skipper Too

Breaking Up A Telephone Book With A Karate Chop Is Hard To Do

Another one of the specially contextualized sitings of a former cast member of the TV show, "Friends". As mentioned in my blogs of October 25th and November 8th, a shorthand that has developed (was set up) has led to specific interpretations of my sitings of Jennifer Aniston and possibly Courteney Cox Arquette. Consistent with this, on Thursday, Nov. 12th, I almost definitely (no, make that, without any doubt whatsoever unless someone is using look-alikes in expensive cars) saw David Schwimmer (wearing sunglasses) on my way to work in more or less the same spot as where his fellow former cast members were spotted. As prescribed by the shorthand, I looked for the Ross Geller/David Schwimmer reference on that night's episode of "The Office". It was easy to spot: Rainn Wilson's Dwight character was seen ridiculously injuring himself while trying to demonstrate the importance of Martial Arts self-defense proficiency. Among those who have been seen doing likewise in another TV show: David Schwimmer's Ross Geller character on "Friends". I could rest my case here, if not for the fact that all of my witnesses, i.e., those who might also have seen David Schwimmer driving by me, are very difficult to locate. Naturally I wrote down all of their license plate numbers, and anticipate being able to present follow-up on this within the next thirty years. However, verifying how this is contextualized by the above-referenced shorthand may require a little more time.

Weekly MONK/STEINHOFF VIDEOCLIP, 11.13.09

This videoclip pretty much speaks for itself. I thought of including a few other things in this videoclip, such as the voice scrambler used on the phones that occurred on both the referenced "Monk" and "Smallville" episodes. I also thought of including something from the "Medium" episode that aired the same night as the referenced "Monk" and "Smallville" episodes, as they featured an idea that is important in the videoclip: the idea of a piece of ground made special (a man was secretly buried alive in cement - his teenage son somehow knows this, and often sits outside a store built on that spot). Who knows, perhaps if these two items had worked on their Musical Chairs skills....



It's All Good

On the Nov. 14th "Saturday Night Live" (a TV show that for years and years has regularly found ways to incorporate things from me from the week leading up to the show), in the opening of the show, they had Vice President Biden stating in an address to the nation (regarding Afghanistan):

"You know **what they're good at**, growing drugs."

On Nov. 12th, 2:44pm, [my comment](#) to a Huffington Post article (as JonathanDS2U):

"This has incentivised many to interfere with progress, and sometimes **they're really good at it.**"

And so we find the same idea, being good at something bad, expressed two

days apart, the second usage coming from those with a very long history of referring to ideas that come from the same person responsible for the first usage.

Posted by [Steinhoff](#) at 6:33 AM 0 comments [Links to this post](#) 
Labels: [David Schwimmer](#), [Jennifer Aniston](#), [Joseph Biden](#), [Monk](#), [Smallville](#)

Wednesday, November 11, 2009

Written In Stone (And Why The Book Was Better)

Permanent Photograph Of Something Written In Evaporating Ink Before It Evaporated

The big news is that I have begun posting accumulations of the text of these blogs at Archive.Org, for the purpose of giving them an unalterable timestamp (i.e., copyright), unlike the malleable timestamp given by this blogsite, "Blogspot" (aka blogger.com). That means no videos, photos, etc., only the [text is being posted](#) at Archive.Org.

Due to the fact that I won't be doing this after each blog posting, but periodically, all of my blogs will receive this timestamping, but the timestamping will only prove the general timeframe: if this blog I'm writing now gets posted as part of a volume at Archive.Org on December 31, 2009, it will only prove that it was written no later than December 31st, not that it was written today. On the other hand, those who read this blog today will know with certainty that it was written today, and so a week from today they will know I never reedited it. The one posted volume (Volume 1), containing everything I've blogged thus far going back to August 2008, is considerably larger than the volumes that will follow - it will not be another year and 3 months before the next volume is posted at Archive.Org.

Big Bangs Theory Disproven

I have been growing hair for as long as I can remember, though the length of my hair does not actually evidence this (my hair gets cut from time to time). For this and other reasons, I can only reproach myself for a terrible error made in my blog of October 25th. I shudder to think of the damage my mistake will surely do to my credibility and all that relies upon my credibility. I erroneously referred to a certain configuration of Jennif Aniston's hair as "bangs". I honestly thought it was called bangs. It appears I did not know the meaning of the word, "bangs".

Those who have been paying closer attention to the process of growing hair, which is in so many ways connected to the process of cutting hair, will find it impossible to believe that I spoke out of ignorance, and instead presume there to be a more fundamental misinformation involved. I can already hear them: "Oh, you knew what bangs were, and you tried to claim Jennif Aniston had bangs, but now we see, she has no bangs, and therefore your claim to have seen her, and all that you say was connected with your having seen her, reveals an attempt to perpetrate a hoax. Therefore you are not secretly important in

relation to Spielberg and McCartney, as you also claim, therefore you are not secretly important to Western "culture", therefore there were no terrorists who chose your doorstep to leave their terrorist clues, therefore no serious investigation is warranted, the world is not at stake in choosing against performing such an investigation." It sounds silly, but I fear that the world may yet suffer for my being mistaken in what I thought bangs are.

I will attempt the now Herculean (if not Atlasean) task of setting the record



straight. I thought bangs were when the hair of a girl or woman is cut so that it curls up on each side of the face and comes to a point. This picture here of Victoria Beckham isn't quite it, but may help illustrate my point. Okay, now: imagine the ends curling up.

I was asking a woman where I work what bangs are, suddenly suspecting that I may have gotten it wrong, and in the process of my description someone else actually came up and said, "Do you mean that thing Jennifer Aniston sort of



does?"

He may have been a follower of my blogs, and so may have known what to say. As perhaps may also have been true of the next person who entered the conversation - a woman where I work who goes to movie openings and the Oscars because her brother's limo service has many top celeb customers, thus generating an "in" for her over the years. She actually described to me how Jennif often goes to openings wearing a short hair wig, where the hair on the sides, well, she basically described exactly what I saw when I saw Jennif drive by me. Which I described on October 25th in my blog only because of a specific matter, and not out of a desire to record celeb sitings. The photo of Jennif shown here, incidentally, was published on the Internet with regard to a very recent event (in the uncropped version of the photo she is next to Ashton Kutcher and Demi Moore, Demi being Bruce Willis' ex-wife. We (myself and the

woman at work) then had a brief discussion about David Arquette, husband of Courteney Cox Arquette, Jennif's BFF. Today on my way to work I may have seen (you guessed it) David Arquette (though his face seemed too large). I only mention this in the context of this Jennif stuff, which is in the context of - oh, go ahead, put everything in whatever context you please, don't mind me. No wait, stop, I didn't mean it!

Posted by [Steinhoff](#) at 8:30 PM 0 comments [Links to this post](#) 
Labels: [David Arquette](#), [Jennifer Aniston](#)

Sunday, November 8, 2009

The Price Of Freedom, And The Free Of Pricedom

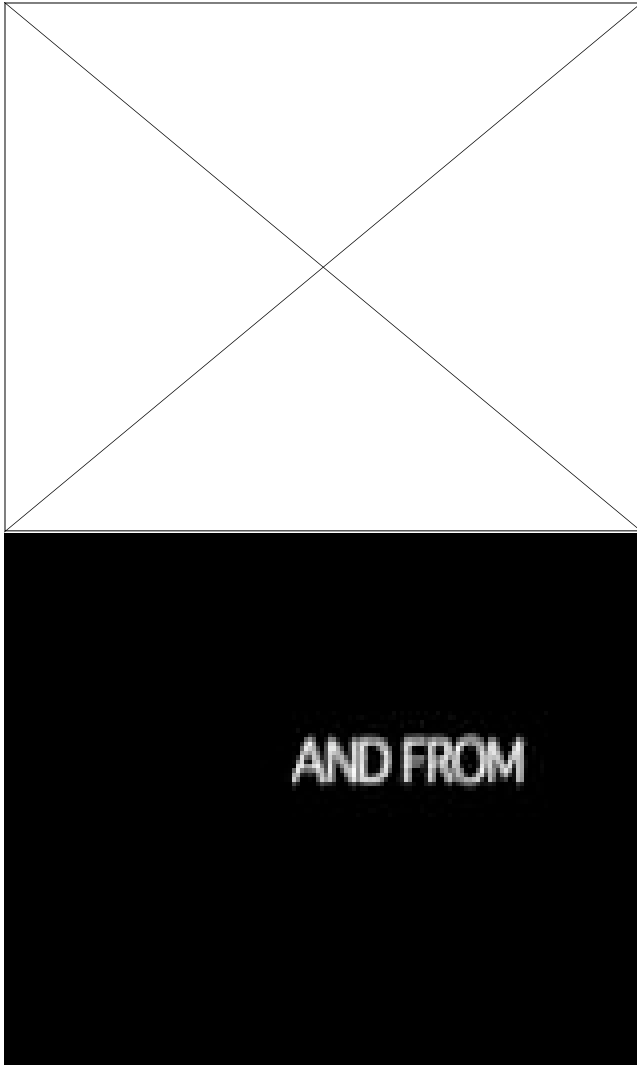
Once again, more stuff little and great, all worth reporting to someone or another!

In addition to my Weekly Monk/Steinhoff Videoclip, this time I made an additional, separate videoclip that involves this week's "Monk" episode, as it also involves not only an episode of "Medium" that aired the same night (a TV show that has begun regularly interconnecting with the Monk/Steinhoff Videoclip - see the last few Monk/Steinhoff Videoclip installments), but pertains primarily to one of my potential terrorist clues (described in my March 13, 2009 blog) as well, and only threads through me/my material in that connection.

You will also find stuff in this blog edition *not* connected to "Monk" - so in other words, a little bit of everything!

Weekly MONK/STEINHOFF VIDEOCLIP, 11.6.09

This time around I'm back to being able to provide in my weekly Monk/Steinhoff videoclip things verifiable, in terms of referencing things I unalterably timestamp-posted a while back, ["Gosk Part 1"](#) and ["Gosk Part 2"](#) . As always, appreciating this Monk/Steinhoff Videoclip's significance requires seeing it in the context of (just about) every episode of "Monk" ever made containing things that connect to me/my material (most of which is similarly verifiable through unalterable timestamp postings). This context generates a perspective based on the necessary cumulative information.



Potential Terrorist Clues Left On The Doorstep Of Someone Secretly Super-Important In Relation To Steven Spielberg And Paul McCartney Corner

As you can see, I've come up with the perfect title for this section of my blog, sort of like, "Johnny's Corner", only with more words. I will use this section title in the future on those occasions when I choose to include something on this subject in my blog. For those particularly slow to figure things out, I am the "Someone" referred to in the section title.



My Potentially Imaginary "Friends"

On my way to work on Thursday, November 5th, in the same approximate spot as where I believe I spotted Jennifer Aniston several weeks ago, which I describe in my October 25, 2009 blog as something to be seen in a very specified context, I believe I may have spotted her BFF Courteney Cox Arquette (wearing sunglasses). I therefore looked to see if this related to that night's "Office" episode (as the previously described specified context implied it might), and sure enough, though not indicated ahead of time in any blurb on that episode that I saw, the episode had Michael backing out of his relationship with Pam's mother once he learns she is 58 years old. This can clearly be seen as a twist on the premise of Courteney's TV show, "Couger Town". Additionally, on Friday, November 6th, I thought I *may* have again seen Matthew Perry, this time in a sports car with the top down. If so, this relates to something I wrote regarding the last time I saw Matthew Perry (again, my 10.25.09 blog), which I also relate to as something that occurred in a specified context. At that time I wrote of my "Curb Your Enthusiasm" suggestion in which Larry David keeps

running into "Friends" cast members individually by chance, while planning the "Seinfeld" reunion show. I have Perry complaining to David that he is battling his girlfriend to tint the windows of his sports car. This contrasts with the possible subsequent Perry sitting in which his sports car has the top down (I never looked too directly at the possible Matthew Perry person, though I'm quite sure that whoever it was, unlike the possible Courteney Cox Arquette person, he was without sunglasses).

Take Out Some Insurance On Me, Baby (Sung To The Tune Of "Take Out Some Insurance On Me, Baby")

On Thursday, November 5th I commented on a HuffingtonPost article (as JonathanDS2U), with the suggestion that Wellpoint Insurance be dealt with harshly for Senator Bayh initially threatening to join Lieberman's pro-fillibuster against healthcare stance. Bayh's wife is on Wellpoint's board, and I expressed my belief that Bayh only backed down because the obvious corruptness of the reason behind his taking this stance would ultimately cause it to backfire. On Friday, November 6th there was a big trailer in front of my apartment house, suggesting they were shooting a film. I asked someone there, and was informed they had been making a commercial for Hartford Insurance.

Bunch Of Knuckleheads

Back during the three-year period when I would every week email a sketch idea for SNL to people I once knew (Sean Daniel and Stuart Cornfeld), because every week little fragments (sometimes big fragments) from my idea would wind up on that week's show without fail, I perceived that the very first "Scared Straight" sketch originated from the idea I had sent in that week. I am referring to the SNL sketches where an inmate (Kenan Thompson) is brought in to a room where several delinquent teenagers are being detained after having been caught for some misdeed, so that he can lecture to them on the consequences of delinquent behavior, by painting a picture of prison life. I now present to you my Bowery Boys sketch comedy idea, emailed by me on May 5, 2008, several days before the first "Scared Straight" sketch occurred (I know the "Scared Straight" delinquent characters are technically not the Bowery Boys - however, if you recall, I did say *fragments* of my ideas):

The Bowery Boys are a few years older, and are they ever angry. They're in court, suing and counter-suing each other for defamation of character owing to things said back when they were a gang. So Slip dared to call Zatch a knucklehead? So Zatch dared to imply Whitey had a screw loose? Zatch may have expressed it in pantomime, using sign language when Whitey wasn't looking to indicate Whitey was crazy, "but yer honor, ain't it the same ting?" "Oh yeah, you lousy, why I oughta-" "You hear dat, yer honor, he's doing it again!" "I did not, I said 'you lousy', but I didn't finish the sentence. I coulda, but I am too refined." "Yeah, too refined." "Did you hear that, your honor? He was sarcastic about the idea of me being refined. I've never been so insulted." In the end, the judge decrees that each owes money to the others, but when totalled up, all break even

except Slip, who comes out three dollars ahead. He calls them all jerks in his delight, and so is made to give up the three dollars as a result.

The November 7, 2009 SNL included another installment of "Scared Straight", complete with Kenan Thompson being caught at reciting movie plots that he tries to pass off as actual things he's personally encountered. This tends to remind me of an experience I had wherein, once the movie "The Front" came out, I could no longer tell one of my (up until then) oft-repeated stories.

Way back when, my mother was in the Communist Party with Zero Mostel before he was famous (when he was Sammy Mostel). My mother described to me how she had signed up with the Communist Party under the phony last name of "**Brown**", as everyone used phony names, for the Communist Party tended to never let people quit. In the movie, "The Front", Zero Mostel, playing a character named Hecky **Brown**, protects at all costs the name of the woman he was once in the Communist Party with, and eventually kills himself when he is destroyed for this. Mostel was in fact blacklisted as a Communist, and once when it was arranged that my family could meet him after attending a performance of "Fiddler On The Roof", Mostel said, "Ah, Rose ____ (her maiden name). My mother's friend, Phil Gordis (a star of my Dostoyevsky video), also corroborated their all being in the Communist Party together, back in the days when such a choice actually reflected a certain idealistic take on the concept of communism with a small "c" rather than a disposition toward Stalinism (interestingly, Phil also described knowing the person who introduced Trotsky to the person who used this access to assassinate Trotsky). Josh Mostel, Zero's son, once denied to me that his father was a Communist, and said I should have my mother contact him if she insisted this was the case.

My big point here is that, once they made the movie, "The Front", it seemed that for me to repeat this story of mine was to appear to be reciting something connected to a movie plot. Similarly, the November 6th "Monk" included a story I've told from time to time that I don't believe I will any longer be able to (perhaps no great

loss):

A long time ago, my family was good friends with the family of a Senior Editor of Consumer Reports Magazine, Bob Klein, who went on to become the Senior Editor of Money Magazine. While our two families were on a joint vacation together in Welfleet (Cape Cod), one day I went with the Kleins on some deep sea fishing outing. I got sea sick and had to go into a cabin on the boat, however, they left my line in the water, and when I returned to it there was a nice sized sea bass on the end. On shore, Bob Klein was about to sell the fish to someone on shore who made an offer (this was before he was made Senior Editor of Money). I had to be extremely firm in my refusal to do so, insisting that it was my private property even though I had gotten sea sick and was in a cabin on the boat at the moment the sea bass was making his decision to eat from my fishing hook.

An incident on the November 6th "Monk" has a kid absolutely refusing to sell a fish he caught, as he is proud of it, which strikes Monk as a somewhat silly position. It's unfortunate in a way, as I thought of my sea bass story as containing a special meaning regarding the subject of private property, especially as Bob went on to become Mr. Money (a societal bastion of the concept of private property). Yet I am pleased to give this story away, if I have indeed correctly surmised some of the cause and effect of the matter.

Posted by [Steinhoff](#) at 1:23 AM 0 comments [Links to this post](#) 

Labels: [Arquette](#), [Bruce Willis](#), [Kenan Thompson](#), [Matthew Perry](#), [Medium](#), [Money Magazine](#), [Monk](#), [Zero Mostel](#)

Tuesday, November 3, 2009

Not A Category Of Their Own

I have a special story to tell in response to (or in honor of, or with relation to) today's announcement that the Oscars will be co-hosted by Steve Martin and Alec Baldwin.

Of those who know enough about me to be able to buy that what I am about to describe is true, some will nevertheless consider it silly of me to take the Oscars seriously enough to feel compelled to relate this. And there will be others who consider this story to be of a far more serious nature than it actually is. Therefore, I just want to first state that this is for the people who know precisely how much seriousness to attach to this. I cannot be bothered

with people who are off, even by a little bit, on the how-much-seriousness-to-attach factor.

Steve Martin and Alec Baldwin, in addition to being future Oscar co-hosts, were once in a "Saturday Night Live" sketch together, a sketch that never would have occurred if not for me. In a nutshell, I wrote to Paul McCartney (through an intermediary) on November 3, 2006 that, for a specific reason that I explained, it was important that Paul consider being in a comedy sketch based on my October 29, 2006 "[Recipe For Fun](#)".

As Paul McCartney is among those who know precisely how seriously I deserve to be taken, at least in certain matters, eight days later he made a *surprise* appearance on the November 11th "Saturday Night Live," in a sketch all about poison being in someone's drink. As everyone knows, poison in one's drink is nearly the same thing as a "[recipe for fun](#)" (though there are certain aspects of these two ideas that separate them). This was also the same sketch that Steve Martin and Alec Baldwin appeared in together, for Paul McCartney was not the only one making a surprise SNL appearance at that moment.

The following is a reprint of the November 3, 2006 email I wrote (sent precisely three years ago today) that made things happen (warning: this email may contain "too much information," as the expression goes):

Dear Paul,

While many do not know better, you don't (not know better). Therefore, you should be able to see from my "Recipe For Fun" video

(<http://www.youtube.com/watch?v=MQSp44anrg4>), which I sent to Sean

Daniel on Sunday, Oct. 29th, the day before the John Kerry "botched"

joke, that my specifically leaving out the Heinz, which I referred

to as a comedy ingredient, led Kerry to leave out the word "us" as

a comedy ingredient ("get us stuck in Iraq" vs. "get stuck in Iraq").

Kerry is married to the Heinz Ketchup Woman, so you see my point.

Furthermore, you certainly must know how everyone, including the

President (attached PDF a case in point), plays off of things I

originate, as do you.

I am writing in order to put this ball in your court.

Perhaps you

should make a little three-minute sequel to "Recipe For Fun", just to make John Kerry feel better. This whole thing could result in his deciding not to run for president in '08, pretty historical. Let's not forget that he ran against Bush in '04, and deserves some kind of VIP treatment. Kerry said something wrong, so he probably isn't very happy with himself, and it looks as though this will be a cloud over him that's here to stay.

Jonathan

Posted by [Steinhoff](#) at 10:31 PM 0 comments [Links to this post](#)  
Labels: [Paul McCartney](#), [Steve Martin](#) and [Alec Baldwin](#)

Monday, November 2, 2009

[I'll Buy That](#)

Is there any better a time than now to tell the story of "Two Hours In The Life of George Washington"?

TWO HOURS IN THE LIFE OF GEORGE WASHINGTON

Back in 1979-1981, when I was living in Denver, a few years before I bought the book about George Washington at the used book/map store in NYC near to where I worked (see my October 31st blog), and about 15 years before the President Clinton/Monica Lewinsky sex scandal (a tale perhaps forever silenced from David Letterman's lips in light of his own "sex scandal"), I tried to make a strange little movie called, "Two Hours In The Life of George Washington".

The idea was, it would be a 45-minute, real-time movie, except for a missing hour and 15 minutes left to the imagination when George Washington goes to the barn for a secret sex rendezvous with a woman who wasn't Martha. The rest of the movie, George and Martha would be sitting next to each other on a cheap, ripped upholstery couch, Martha knitting in a manner that occasionally caused George to quickly duck his head away. One sensed unexpressed tension. Perhaps Martha was even angry about something. And so 45 minutes would pass. I was perhaps influenced in part by my knowledge of a Warhol film where one watches someone sleeping for hours in real-time.

I called up Carl Zucker, who once sat in a two-person office area with me, back when we worked for Lennon's friend and NYC tour guide, Howard Smith. Carl had been Woody Allen's locations manager on "Interiors". Carl said he liked my idea, and thought that a place he knew in Tennessee might be appropriate. A

little bit later Woody Allen made "A Midsummer Night's Sex Comedy," and based on the substantial degree to which I have been an influence on Woody Allen, I have to think his movie started with my movie. Or the movie I wanted to make, that is.

Digression

For a very long time Woody Allen's girlfriend was Mia Farrow, who lived in The Dakota in NYC, where John Lennon and Yoko Ono lived, a fact almost certainly of no relevance here. On the same day that Allen's public problems with Farrow first broke in the papers, I was sitting in my co-op living room talking with Allen's then-locations manager, Drew Dillard, who was considering it for Allen's next movie. Outside the window about a block away you could see a little restaurant called El Faro, and also the restaurant sign. You might want to zoom in. Or not. I mean, it was a reasonably nice restaurant sign. Dillard told me to expect to see Diane Keaton replacing Farrow. According to what I later read, even Keaton hadn't been told of this at that point in time. However, I digress. Let me travel back in time and label this paragraph accordingly.

Back To Our Story

For the George Washington part I called up Ken Hanson (Hansen?), with whom I also used to sit in a two-person office area, back when I worked for a company that distributed on the college circuit "Magical Mystery Tour," "The Beatles At Shea Stadium," and other movies. Ken's brother had been a good friend of Yoko Ono's before she met John Lennon, and according to Ken, John and Yoko once gave his brother a tape recorder and a camera. Ken had been the right hand of Peter Max, until someone spiked his drink with LSD and he didn't want to be around anymore, and so said goodbye to Peter Max. Ken went on to run a seven-story art gallery in the Wall Street area, where he displayed the original artwork that was used to advertise Ridley Scott's "Alien," as well as the original artwork that was used for the album covers of a group called, "Slave". Ken agreed to play George Washington.

I now needed to raise about \$25,000. This was the part that had doomed the project from the start. I really didn't expect to get an actual backer. And I was right. Nevertheless, I called up Harley Lewin (see my blog of October 11, 2009), a big rock lawyer I had worked for. He sounded interested (not interested enough). However, he did stay in for five phone calls or so. I think he must have thought I might eventually get other backers involved as well. I called up Harley a few years ago and mentioned "Two Hours In The Life Of George Washington". I wasn't still trying to raise money, I was calling for some other reason. He still sounded interested in that movie.

And that was as far as it went.

Perhaps some day the world will truly be ready for a president with a sex

scandal and Lewin and Hanson and Zucker and me and so on. Or maybe not. I was perhaps more happy than anyone when the day did finally come where you didn't need a lot to put together a movie.

Posted by [Steinhoff](#) at 7:41 PM 0 comments [Links to this post](#) 

Labels: [George Washington](#), [John Lennon](#), [Woody Allen](#)

Saturday, October 31, 2009

[Apple Pie Squared](#)

"Evaporating Ink", Chapter 20 I Think (Thought I'd Written It Down)

Once again I only have things to blog for those who already appreciate that I don't make things up - there is no particular proof, not this time. Those who saw my October 25th blog's posting of my October 23rd Monk/Steinhoff Videoclip prior to October 30th will know that it was in fact created prior to the October 30th "Monk". However, skeptics have available to them the conjecture that I had inside word on what one would find in the October 30th "Monk", and so I could conceivably have conjured up something October 25th that would connect. There is no connection here to anything of mine that was unalterably timestamp posted some time ago (this blogsite's timestamp posting is malleable), so, no proof. However, once again, I point out that there exists, among my various blogs and elsewhere, proof for any intelligent person that I am indeed the point from which quite a bit of no small significance springboards. And so I really don't feel I am making too great a demand here to ask that I be taken at my word.

Regifting

I have previously referred to how every time Regis is on Letterman they work in inside-references to a woman I once worked with who Regis once introduced himself to in a restaurant, references that connect to me and the few things I ever had to do with her. Apparently I was mistaken in believing that Regis' first appearance on Letterman following the Letterman headlines about Dave in relation to his co-workers would be super big, though one might understand why they would choose not to play up that significance to this Regis appearance. Although: a show that often refers to my material, "Smallville" (a TV show referred to in a number of previous blogs), did in fact, on the very same night (Oct. 30th) as this Regis appearance, contain a plotline about Lois and Clark being morning show hosts. Regis and Kelly were actually mentioned by name last night on "Smallville". This is not something that happens every day.

I am reluctant to detail specifically how they made their inside-reference to this former co-worker of mine during Regis' appearance on Letterman, but as one might expect, at least one familiar with my secret importance, this time around they made it very difficult for me to be so non-specific. They went to

quite a great length, which makes my silence considerably more pronounced. And so, out of what is likely a misplaced belief that, when something makes the headlines as big as did the Letterman and co-workers episode, and then the all-important Regis appearance on Letterman (eventually) follows, and it drags me in the way they have, perhaps the social contract entitles the world to stare at me out of the corner of its eye until I come forward and explain what they did there.

One of the times that this woman left my company to go on maternity leave, back in the '80s, someone gave her a dark blue dress as a going-away gift. Everyone who was on Letterman last night, the night of Regis' appearance, with the singular EXCEPTION of Regis, wore an identical dark blue snuggly dress (or whatever it's called) that brought this same dark blue dress very much to (my) mind. However, back when she and I were co-workers, at one point when I pointed out that she was wearing the dark blue dress that a certain person had given her, she denied that she had ever been given it by him. This must certainly leave me not knowing what to believe, or not.

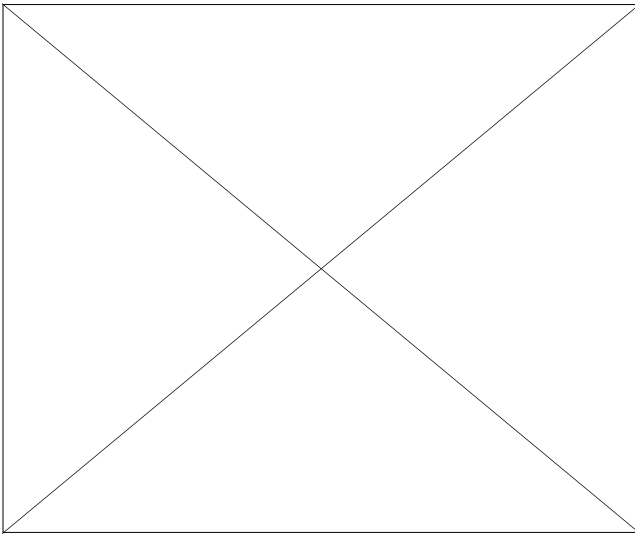
And this is where "**Smallville**" comes in. This woman had once given me to understand that a person whose name I came across in a book about George Washington (found in a used bookstore/map store half a block from where we worked, and so perhaps something planted in my path), someone of importance in the sphere of Washington, with the same last name as hers, was the brother of her ancestor. She described to me how her mother had wanted her to follow-up and research this brother of her ancestor in the New York Public Library. She even wore white stockings to work sometimes. It was this ancestor of hers who first crossed the ocean from England to America (an action which I expect one is more likely to take when one's brother is hanging out with George Washington). I found this all quite fascinating, especially in light of my secret importance in relation to four of England's most important citizens (The Beatles).

When I offered her the book as my going-away gift for her maternity leave, she said it was too much. I was only able to persuade her to accept pages I tore out from the book that related to the brother of her ancestor, but not the entire book. What's a few pages? And so, I connect to what happened last night on Letterman regarding the blue dress gift, at least in my mind, an incident on last night's "**Smallville**": Oliver wishes to present a woman with a gift, however, she refuses it.

Weekly MONK/STEINHOFF VIDEOCLIP, 10.30.09

There are two things I would add regarding this week's Monk/Steinhoff Videoclip. Three, from a certain point of view, but I promise, two or three, it will not change the number of pages of this blog, even if I have to condense everything to achieve it:

- I have not included in the videoclip yet another reference by "Monk" to something that relates to inside-word pertaining to one of the potential terrorist clues I've previously blogged about (something relating to a Tim Robbins movie). I again choose not to go into further detail. I also noticed a car's license plate on my way home from work earlier that same day (well before the episode aired) that also tied in with an aspect of this same potential clue (the same aspect, in a certain sense), though there was nothing to suggest that whoever dispatched the car attached to this license plate had any kind of inside information on terrorist activity. Rather, it showed they had done a degree of follow-up regarding something to which I had only alluded.
- I have the feeling from certain things that occurred on "Monk" this week, and on the new "Monk" "tie-in" show, "Medium", and also from the trailer for next week's "Monk", that the Dockert character from my "Gosk" video is likely to come up in some inside-reference manner on the November 6th show(s).



AND FROM

Balcony Scene

After that stuff in my October 25th blog about Jennifer Aniston in relation to stuff she "laid at my doorstep" regarding people and their affairs with other people's parents, I was anticipating some follow-up when her good friend Courteney Cox Arquette appeared on Letterman this past week (it's the type of thing I've come to expect). All I saw was David Letterman climbing a ladder to the balcony so that he could give Ms. Arquette's mother some flowers for her birthday.

This is not something that can be construed as an affair with somebody's parent, try as we may. Perhaps things would have worked out differently had they placed Ms. Arquette's mother in the mezzanine (we can only imagine the possible scenario that might then have resulted, and personally, I am shocked just to think about it).

What's All This I Keep Hearing About Violins On Television



Not too long ago I was speaking with someone at work and found myself using the word "diddling". Suddenly feeling that I might be in danger of being reprimanded down the road for using a word synonymous with the "f" word (you don't know how careful some of us have to be), I quickly changed it to "diddling around" instead of just "diddling". Whew, nice save. There was probably no danger at any point anyway.

The next day occurred the usage by former Vice President Cheney of the word, "dithering", followed by much repetition and discussion by the media concerning his use of this word. If one is aware of the degree to which former President Bush has made inside-references to things that originated with me, one would perhaps appreciate why I now wish I hadn't come *anywhere* near

"diddling". I am a million times more an Obama person than a Republican (though I cannot say that where I work there are no Republicans to be found diddling around).

I Know It Happened But I Won't Later Dept.

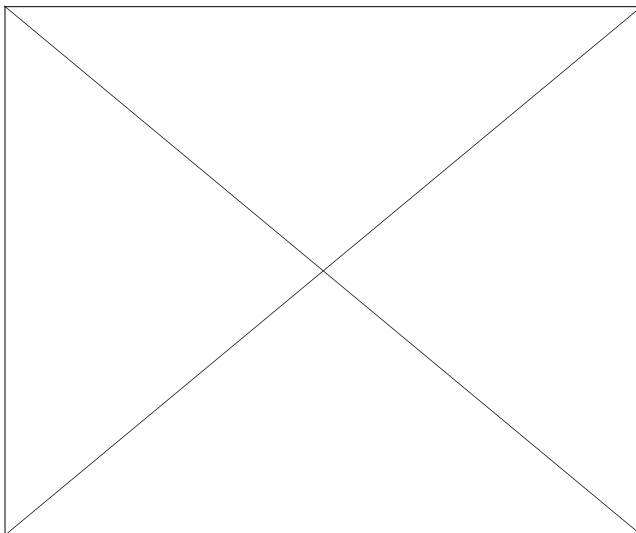
On the same night that Jon Stewart on "The Daily Show" (a show that has been known to be influenced by me in a big way) said something that could conceivably have brought to mind my video, "Bishop And Pawn Forfeit Rule", the Jimmy Fallon Show, with help from Tim Robbins' wife, Susan Sarandon, also, in a different manner, did something that brought to (my) mind that same video of mine. Stewart spoke of going back in time and killing Afghanistan before he could create the country Afghanistan, and Sarandon gave Jimmy Fallon a ping pong paddle so small that it turned his great ping pong expertise to naught. Both on the same night! That has to be worth at least four points.

Posted by [Steinhoff](#) at 7:50 PM 0 comments [Links to this post](#)  
Labels: [Arquette](#), [Monk](#), [Ringo](#), [Tim Robbins](#)

Friday, October 30, 2009



Let's Do Documentary

I am posting this blog as a sort of open letter/open invitation to both Sean Daniel and Steven Spielberg. This is my way of offering them a chance to appear in "**Steven Spielberg And The 'Mall Man' Factor**" (this being at present a work-in-progress). I am inviting them to appear as my interviewees (or interviewers of me, I am totally flexible). This offer expires when the video is completed.



STEVEN SPIELBERG AND THE "MALL MAN" FACTOR

And finally, a Happy Dostoyevsky's Birthday to all!

Posted by [Steinhoff](#) at 12:10 AM 0 comments [Links to this post](#)  
Labels: [Sean Daniel](#), [Steven Spielberg](#)

Monday, October 26, 2009

For Whom The Road Tolls

Would today be complete without this? Would we be able to look back and feel that there was true closure on today without this report? You be the judge:

- Today, October 26th, is the day in "Back To The Future" when Alex goes back and forth in time. I consider this particular film an important mythology, in the Jungian sense that the human psyche needs its important mythologies.
- Today I believe I saw on my way to work the great actor, Malcolm McDowell, who met his ex-wife while co-starring with her in the pretty excellent movie, "Time After Time".

Does this mean I presume he should contact his ex-wife to contact her close friend Hillary Clinton to in turn act on the potential terrorist clues that have landed on my doorstep? No. But it would be nice from a certain point of view.

Incidentally, this is not the first time Mr. McDowell and I have crossed paths, though I doubt I have anything on this subject worth mentioning.

And finally, I would like to think that this blog does not render part of the past my previous blog, but rather, that all my blogs in some way coexist in time.

Posted by [Steinhoff](#) at 11:56 PM 0 comments [Links to this post](#)  
Labels: [Malcolm McDowell](#)

Sunday, October 25, 2009

I Get By With A Little Hard Day's Night

A Matter of Record(lessness)

This blog is going to be one in which the proof is available only to a few. It is nevertheless stuff worth my relating, for the benefit of those who already regard me as I truthful. Can I ask everyone else to read no further and just leave me alone? This stuff lends itself to becoming fodder for those who, for possibly ulterior motives, would assert that, as I can offer no proof of this stuff in this blog, therefore I must have never offered proof of anything, despite there being innumerable examples elsewhere of my including references to timestamped posted material (unlike this blog site, where the timestamp is malleable and therefore proves nothing) that permit one to see EVIDENCE of what I describe - of course, in those cases I audaciously require (am put in the position of requiring) that one has the ability to add two plus two in conjunction with the timestamped posted material.

There are also witnesses here and there to what I will be describing, however, what witnesses know to be true is not something I confuse with factual information that can be accessed by the public at large.

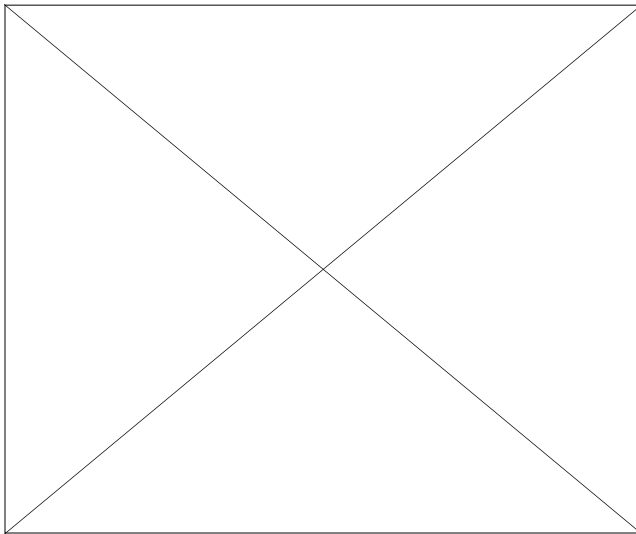
Weekly MONK/STEINHOFF VIDEOCLIP, 10.23.09

I see that there are a few aspects to this week's Monk/Steinhoff videoclip that might be worth elaborating on here, though not worth including in the actual videoclip (which is already word-heavy, and only in the video medium for lack of a medium better suited to balance video footage with printed word):

- **Of relevance to the videoclip's reference to "Medium"** - This TV show stars an Arquette (Patricia), and as has been pointed out before, a star in my 1998 video, "Gosk 2", is "in" with the Arquettes (I wouldn't even be surprised if he gets to call David Arquette "Dave"). There have previously been lots and lots of Arquette/Steinhoff stuff ("Medium" included). In fact, Jennifer Aniston, who comes up later in this blog edition, is considered to be a very close personal friend of David Arquette's wife, who is her "Friends" co-star Courteney Cox Arquette.
- **Of relevance to the videoclip's reference to Ringo Starr** - I have been a considerable influence on the work of this Beatle/ex-Beatle person. I also have a letter Ringo wrote to me on the 25th anniversary of The Beatles' historic February 9th, 1964 Ed Sullivan Show appearance, yet alongside my various and substantive contributions to Ringo's work, the letter, which some would say proves nothing, is scarcely even worth mentioning.

- **Of relevance to the videoclip's moment from the "Monk" episode wherein the Natalie Teager character hands Monk a wipe (as it fits into the context I am conveying)** - In addition to this moment fitting in with the context I am conveying in the videoclip, the actress' handing the wipe to Monk is recognizable as being performed in a manner very similar to when, in my 1993 "Mall Man" video (see archive.org), the Valerie character produces socks from her purse and hands them to Mall Man.

Again, yes, as I stated at the beginning of this blog (now I'm addressing those who skipped over that part), this time around evidence that I am being accurate/truthful is not generally available - evidence of the basis behind the videoclip's point (i.e., evidence that the specifics of the Ringo anecdote were not fabricated to fit this videoclip). Eyewitness evidence that the Ringo anecdote existed well before this videoclip *does* exist for Ringo Starr, Jim Webb, Jim Webb's sister, Sean Daniel, Stuart Cornfeld, Chris Connelly, everyone to whom I told the anecdote over the years, everyone to whom anyone else may have passed along the anecdote, Dave Haber (editor, "WhatGoesOn" website, who responded to my 3.16.05 anecdote email, re "Got Ringo?"), a "Monk" writer, etc.





AND FROM

Old Flat-Top

Another visit to my blog from Jennifer Aniston, who drove by me on Thursday, October 22nd. In mentioning that occurrence, I must immediately hasten to point out a surprisingly large number of things that make it considerably more than a mere celebrity siting (maybe I should just create a Jennifer Aniston document at archive.org and send everyone there?):

- Jennifer Aniston's various TV and film work includes many Steinhoff references (some of which can be found in my YouTube posting, "Steinhoff and Aniston", or is it "Aniston and Steinhoff" - you'll find it). This began when I starred someone in my 1998 video, "Gosk 2", who is very Arquette involved (as we know, Aniston is one of the better known Arquette hangers-on). This Aniston "involvement" might also be related to the fact that one of my sister's oldest friends, Claire Josephson, is the sister of the ICM head who first brought the writers of "Friends" to LA, the rest being (a few people's) history.
- When I spot a famous person who is in some way connected to me, 99.9% of the time there are circumstances that clearly suggest they went out of their way to make themselves visible to me deliberately for a particular reason concerning myself.
- Matthew Perry of "Friends" drove by me yesterday, October 24th. On "Curb Your Enthusiasm" tonight they're going into higher gear on their "Seinfeld" reunion plotline. At one time, "Seinfeld" and "Friends" together comprised NBC's blockbuster Thursday night "Must See TV" comedy lineup. These are two shows that not only made frequent references to my material, they would each refer to the exact same portion of my material on the exact same night. Not to mention, during the entire last

season of "Seinfeld", each episode made reference to songs on my "Acting As One" music cassette, which I dropped off at the office of Sean Daniel, then at Raleigh Studios, which was where they made "Seinfeld" at the time. Incidentally, I never found out whether Mr. Daniel ever received this music cassette (though a work-in-progress song I once forwarded to Sean Daniel to forward to Paul McCartney for me so we could collaborate, as I have often been a major McCartney influence, a song about breaking the spell, did lead to a song on McCartney's following CD about not breaking the spell. The rough demo, work-in-progress of my song, "Different", as well as my polished version, were prior to McCartney's album release included as part of the posting of my ["Enough To Eclipse" CD at CDBaby.com](#)).

So, all the way back from there to Jennifer Aniston in the here and now (or in the here and three days ago).

In seeing Ms. Aniston, I recalled that I had included her in my October 11th blog, tying her in with an "Office". I also recalled that when she drove by me a few years ago, I saw it as tipping me off to watch David Arquette's TV show that had an episode airing that night. The Arquette episode included a clear and deliberate "Graduate" reference. The Jennifer Aniston (I should be referring to her as Jen by now) movie, "Rumor Has It", was all about the true-life family on whom "The Graduate" was based (presumably). So I correctly read her tip-off (or the tip-off of whoever dispatched her). I watched the "Office" that night (Oct. 22nd) bearing this in mind - the episode was about the Pam character's outrage at the Michael character's sleeping with her mother. I recalled that there had been a "Friends" episode wherein Matthew Perry is outraged at David Schwimmer for kissing his mother. Relatedly, a central event in "The Graduate" occurs when Kathryn Ross is devastated to learn that Dustin Hoffman had an affair with her mother.

The next day, Friday, October 23rd, I *may* have seen Michael in the same general stretch where the day before I had seen Jennif.

I should also mention that her hair was shortish, and she had bangs (for some this will be a more important piece of information than anything I have ever blogged, or said - perhaps more important than anything anyone has ever blogged or said, or even twittered).

I shall conclude this section with my hope that it is not too late for "Curb Your Enthusiasm" to include my idea (though perhaps this is something that's been done before): As a running gag, throughout an episode, Larry keeps happening to run into different "Friends" actors (as themselves), who naturally are his acquaintances. This while he is trying to work out what the "Seinfeld" reunion should be about (tonight's subject, according to the blurb). Each "Friends" actor would relate to Larry some dilemma they're going through, something that

resembles a plot-line (e.g., Matthew Perry describes how his girlfriend says he must never get the windows tinted on his sports car because it was a gift from the late Paul Newman but would that really be tampering with it and besides it is his car and she isn't Paul Newman's girlfriend she's his girlfriend, she's going to have to choose between him and the late Paul Newman, he can't go driving around without tinted windows, is it gonna be Paul or me, Paul or me, what does Larry think?).

The Headbone's Connected To The Shinbone

Last Sunday's (Oct. 18th) "The Simpsons" included references via *extreme* shorthand (spelled *extremely* off the radar) to the same Steinhoff-related material they have carved out as their niche (did I mention that Mark Kirkland, who lived down the hall from me at CalArts though we never knew each other but knew many people in common, is one of the main directors on "The Simpsons"?). Obviously guilt over their not including on that episode their usual opening montage that now incorporates a reference to that same Steinhoff-related material.

Terrorist Clue Hiatus

I have another old terrorist clue I was going to unbury here, however, out of deference for the fact that the Friday "Monk" episode chose to emphasize what can happen when a perpetrator is in on the detection of a clue (something we all realize), I will hold off a little. "Monk" has been showing a disposition to at least do some follow-up on the clues I've lately been unburying here, which suggests I might want to slow down, at least a little, on making the potential clues I've collected information that is available to all.

Posted by [Steinhoff](#) at 8:55 AM 0 comments [Links to this post](#)  
Labels: [swordfish](#)

Sunday, October 18, 2009

There's No Place Like Land

This time around I shall feature a few subjects of phenomenal interest to many! In other words, the same old thing:

- Everyone is talking about the balloon boy non-story, and I have a whole set of reasons to see this as yet another "major" news story that began as someone intertwining things with myself.
- This week's Monk/Steinhoff videoclip
- Another Smallville videoclip
- Another one of my old potential terrorist clues, for one and all to have a crack at addressing; or corrupting:

(a) for the clear motive of seeking to avoid detection; and

(b) for the ulterior motive that, to acknowledge these clues are landing on my "doorstep" is to acknowledge that I truly am secretly super-important in relation to Spielberg, McCartney, etc., i.e., so big league that I very much show up on the radar of those wishing to strike fear towards the center of American pop culture.

- Another whisper out of the mouths of Saturday Night Live (including a bonus Chevy Chase addendum!).

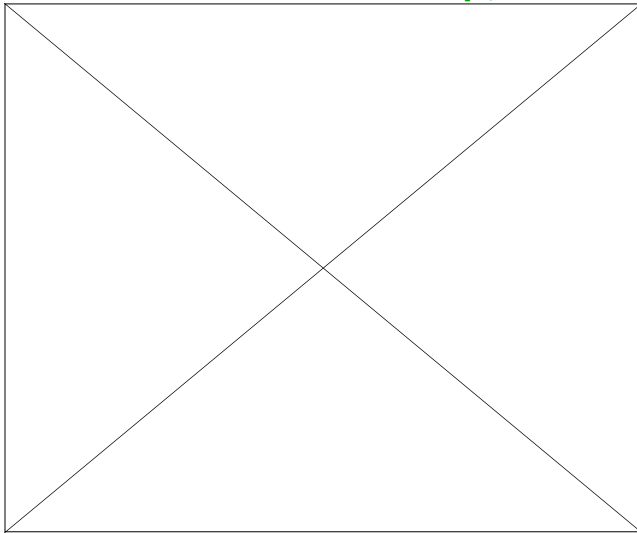
You Only Think You Can Burst This Balloon

As I've indicated in previous blogs, I believe the Letterman headlines involving innuendos about Dave in relation to his **co-workers** traces back to the fact that, whenever the Regis appearances on Letterman occur (such appearances all being major Letterman events), they always make inside references to myself in relation to a woman who was a **co-worker** of mine, someone who Regis once introduced himself to in a restaurant. (As someone secretly super-important in relation to Spielberg, McCartney, etc., this is more par for the course for me than strangenesses). When this woman left the company we worked for, I gave her a Kinks cassette and a copy of my self-published book, "The Coin That Came In Second" (see Archive.Org) (copyright 1987 in my collection of books, "Inventing Air"). It was little surprise to me when, in consequence, the next Kinks album therefore featured a reference to my book's second story, "The Secretly Tumbling Spacecraft" in their song, "Loony **Balloon**". Naturally I drew a circle around this song of theirs at the time, which includes the repeated refrain, "Drift away, just drift away." On the Kinks album that followed the one containing "Loony Balloon", it proved to be that this was the song for *everyone* to circle, as that album contained another song with the identical, repeated refrain (though sung differently): "Sometimes I wish I could just drive away! Drift away! Drift away!" So on the one hand we have the new relevancy through the Letterman matter to me in relation to this woman in relation to this Kinks song. So then someone at work described experiencing a fan falling to pieces and flying through the air at a hot air **balloon** event in Arizona. This sounded much like a concern expressed by Natalie on the 9.25.09 Monk episode, "Mr. Monk and the Voodoo Curse", and as I do weekly Monk/Steinhoff videoclips, it seemed noteworthy that I should be the one hearing about the hot air **balloon** incident. This prompted me to tell the person at work (who is the only person in proximity to me who adorns her cubicle with a McCartney photo) how, when I was attending CalArts during the time of McCartney's first non-Beatles U.S. tour (1976), a former friend confided in me that the password to go backstage was to tell them you're on the **balloon** crew (years later, this same former friend went to a party with Cher as his date, and Ringo Starr in attendance). So that was at the beginning of the week, prior to the **balloon** boy non-story.

Tony Shaloub, star of "Monk", last year became part of an IHI event for which I was responsible with regard to arranging its Southern California Kaiser Permanente broadcast (we were a major contributor to this event). This was well after every episode of "Monk" began featuring references to my material. And sometimes a person at work is apparently given something to say to me that turns out to be a reference to something upcoming on "Monk" in a day or two (this is not out of the ordinary in my experience - as far as I'm concerned, they could just as easily have a Mafia connection that accesses the inside word, it is nothing that makes me feel a special confidence in such people).

So I don't claim to know the specific cause and effect - was it the new relevance of the Kinks' **balloon** song that secretly prompted the co-worker's fan story (which included a **balloon** reference) that resembled something on a Monk episode, or was it when I brought the McCartney **balloon** crew password into it? It is too odd, and too consistent with my experiences of being in such proximity to a front page story timing-wise, for me to assume that it just happened to happen.

Monk/Steinhoff Videoclip, 10.16.09



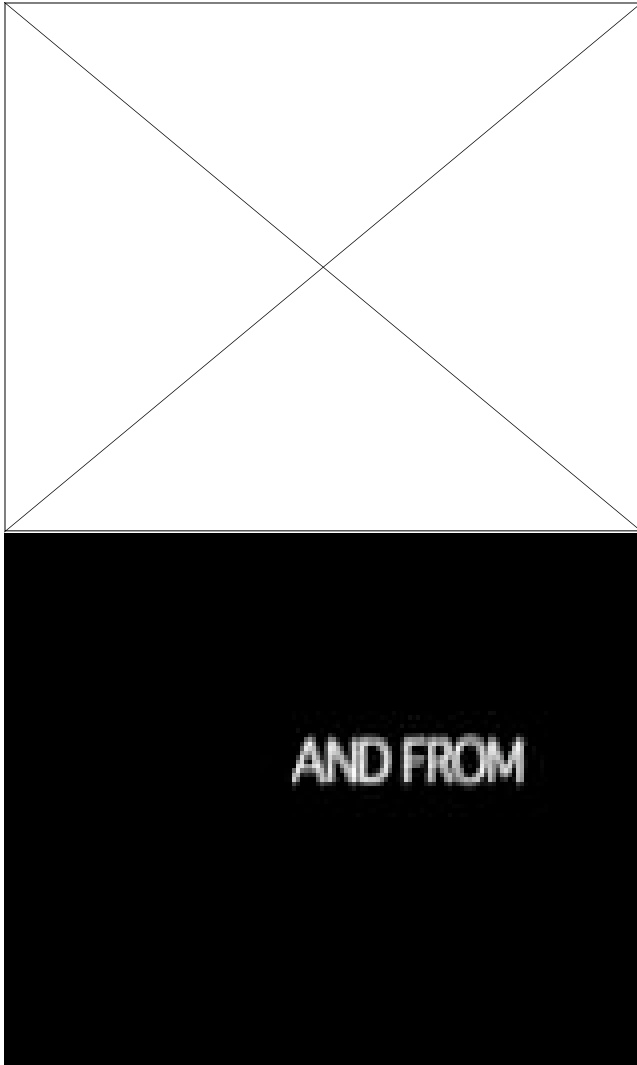


Smallville/Steinhoff Videoclip, 10.16.09

This one may need a few words to frame the context. First of all, the writers for "Smallville" also wrote "Mummy 3", which was produced by Sean Daniel. Sean Daniel (friend of Spielberg and McCartney), was the first person from whom I learned of the college I attended, CalArts, and is someone I consider among those involved in making references to me/my material in a WHOLE lot of entertainment industry product. That this is not the first time I've observed references to my material on "Smallville" is evidenced by my [Smallville/Steinhoff videoclip posted with a timestamp at HeyAHey](#). Though there has been a bunch of Steinhoff stuff on "Smallville", sometimes in a very major way, some of which I've mentioned in my blogs, this here blogsite's timestamp is meaningless as it is malleable, while the HeyAHey's timestamp is not malleable, therefore it is not evaporating ink, proof-wise.

Also:

I previously mentioned I was accumulating various "Smallville" fragmented references to Steinhoff stuff for when I have enough to shout "bingo!" (or maybe just "bing!"). I am still accumulating these and am not using them in this videoclip, as this videoclip is of the self-contained, one TV episode/one Steinhoff work correlation variety, and does not require my "expanded context explanation" in the videoclip.



Secret Location

And now this blog's potential terrorist clue. On the first anniversary of 9/11/01, our eyes were trained on the national news, should the terrorists be planning a rendezvous with their activities of the previous year. Though the national news contained nothing generally perceived as a terrorist act, my approach has become one in which, as most major acts of terrorism have tied in with things regarding which I have a strong personal association (as I've described before, this is something I ascribe to my "doorstep" being targeted due to my secret super-importance), I look for something that isn't identifiable to the public at large. Sometimes I wish I had more time to study such things.

So I noticed on the first anniversary of 9/11 that a major national news item was a wildfire in Glendale, California, in the same area that served as a film location for me in 1998. I have used very few film locations throughout the years for my major works. My three main works have been "Steinhoff's Dostoyevsky's 'Uncle's Dream'" (1990, 1992), "Gosk, Parts 1 and 2" (1994, 1998),

and "Mall Man" (1993). "Gosk" had about four locations, and the other two videos had two each. This is a very limited set of places.

In February 1993, less than a week after I filmed "Mall Man" at the NYC World Financial Center, an overpass away from the World Trade Center, the first bombing of the World Trade Center occurred (the 9/11 attack has been seen as a successful follow-up to this first, unsuccessful attempt at mass destruction, though there was a degree of destruction).

In February 1992, I filmed my Dostoyevsky video in the NYC apartment of a (now deceased) old family friend, who my mother had known for over 50 years. There was no clear terrorist connection to what happened to this film location. However, something extremely odd did happen: though this person had occupied this apartment for at least 30 years, and though it is essential that, if one uses a film location that one must return to for further shooting for continuity (it was the primary location), nevertheless this person felt prompted to suddenly sell their apartment after I put in a day's shooting with eight people (I only needed use of the apartment one other day). A month later he had sold the apartment to famed film director Sidney Lumet. So could someone have been pulling strings behind the scenes, someone somehow tied to those responsible for the other assaults on my few film locations?

And finally, the aforementioned wildfire in Glendale at a major "Gosk" film location on the first anniversary of 9/11.

I would therefore suggest that, if someone could trace who was truly responsible in *any* of these instances, all identical instances in terms of targeting my film locations in ways that struck me personally, one might thusly solve a much larger puzzle.

Saturday Night Whispers

As there exists the context of "Saturday Night Live" frequently making references to me/my material, I associate the Kristen Wiig sketch, in which the character repeatedly expressed experiencing orgasms from warm wind or cold wind (as well as other things, though the other things were not referenced repeatedly), with the title of my October 11th blog, "Water, Hot Water, Wet Paint, Etc." Using the words "water, hot water" is not dissimilar from using the words, "warm wind, cold wind". Air and water are associated, ask your science teacher. Or insist I am being triggered in a random way, whichever you prefer.

Chevy Chase Addendum

In my October 11th blog's videoclip reference to (original SNL cast member) Chevy Chase's usage of my "Mall Man" material on the TV show, "Community", I should also perhaps have mentioned several Chevy Chase connections to me. When I lived in NYC from 1983 to 1993, among the 10 families occupying the co-op I lived in was someone who was Chevy's best friend when he attended

Bard. Once I gave him a message he said he would get to Chevy, and the next day I was alone on an elevator with SNL's Mike Myers. Additionally, film producer and Ben Stiller business partner, Stuart Cornfeld, who I knew when I worked on an AFI film shoot in 1975, produced Chevy's "National Lampoon's European Vacation". The 1975 AFI film shoot featured a TV being smashed, a big thing, or at least a loud thing. So in 1993, on the same day that Stuart returned a phonecall, that night on Chevy's talk show they smashed a TV. TV's are smashed far less frequently than most people think. And in the mid-to-late '80s I spoke on the phone with producer Sean Daniel, who was at the time not only Vice President of Universal, but also credited in the Chevy Chase movie, "Spies Like Us", for driving a truck. I had called to applaud Sean's excellence in truck driving. Oh yes, and finally, the person who sold pot regularly to a friend in NYC during the late '70s also sold to Chevy's brother. My friend also had an in that permitted him to hang out on the "Blues Brothers" shoot, a movie (like "Animal House") for which Sean Daniel was extremely responsible.

Posted by [Steinhoff](#) at 1:49 AM 0 comments [Links to this post](#) 
Labels: [Fire](#), [Monk](#), [Smallville](#), [SNL](#)

Thursday, October 15, 2009

Evaporating Ink

Letterman Glances To His Left

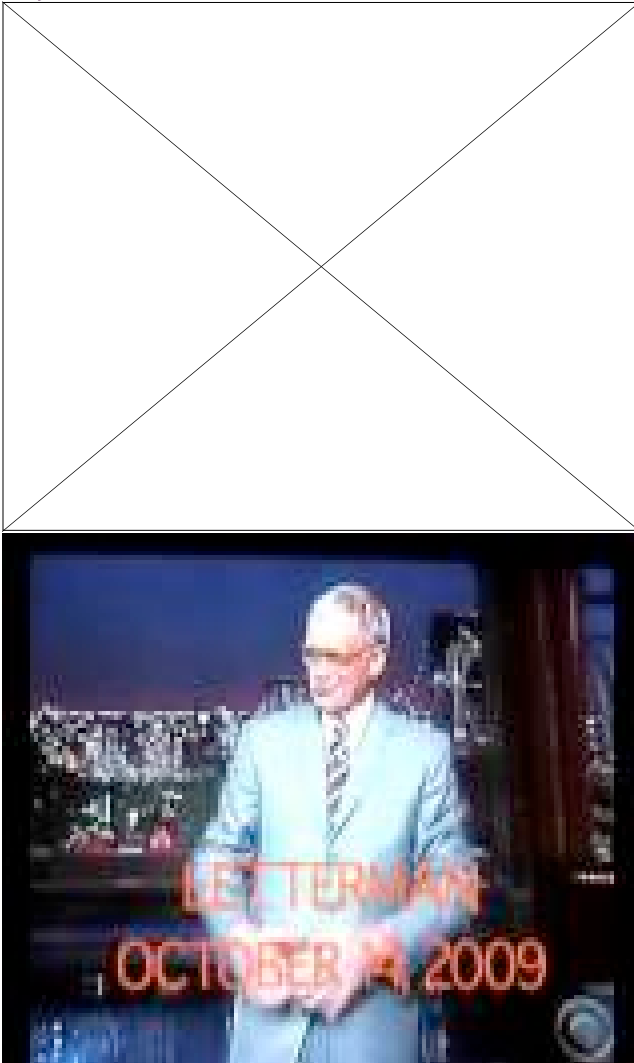
Contextualize is going to be my word from now on. People always talk about context, yet half the time the context in which they look at things has more to do with a convenient perspective, and less to do with a perspective where they have to put in time and/or energy to properly take into account what a particular matter warrants. Humor is often derived from underscoring the absurdity of the kinds of conclusions such an inclination can result in. Humor can be a momentary mutual forgiveness that sometimes we just don't have that kind of time or energy.

And now on to specifics: Something just happened regarding something I stated in my immediately preceding blog of Sunday, October 11, 2009, and although I shall be lifting my own phrase from its context, you are encouraged to read it in the context I provided in that blog.

Under a (wordy) heading contained in that blog, "**Letterman**, Regis, And Why Steinhoff, Jonathan Suspects Something Though It Makes Him Sound Crazy (Including Another Potential Terrorist Clue)", wherein I described my surmisal that I am part of the secret subtext to Letterman's very recent front-page adventure, I included this sentence:

"This same woman had on her wall at work, as the only non-business image, a photo I had taken (of **a lobster truck**, as she had described to me being sick on New Year's Eve but having been provided a lobster dinner by her husband)."

And now, framed by the context just provided (I believe you would actually have to read that entire section of my Oct. 11th blog to appreciate this), I give you David Letterman from his Wednesday, October 14, 2009 show - just three days later:



Unfortunately, as I've pointed out before, the timestamp on these blogs is malleable, I could edit something tomorrow that I wrote today and it would still retain today as the timestamp - therefore, there would only be proof that my Oct. 11th blog was actually written on Oct. 11th to those who saw the blog around the time that I published it. That is particularly unfortunate for those who haven't figured out, from the proof that I have occasionally been provided, and in turn shown, on various occasions, that I truly have been given secret importance, and there is true veracity in my words. It is also unfortunate when one considers that I have enemies, acting to serve ulterior motives or feelings of maliciousness, who would like to generate the idea that I lack integrity/veracity, and possess no secret importance. I believe I am up against big organized efforts, big money, big global power, and therefore there

additionally are those whose impression of me is something to which certain people have deliberately misled them.

As it is quite clear to me that, at least for the moment, I have the ear of someone close enough to Letterman as to provide him with material for his October 14th monologue (likely Letterman himself), I should perhaps take this opportunity to show him/them an example of how co-workers are not always a million miles away from being the worst people in the world. Nor do I expect that part of my situation to be immune.

I have described before how, as a secretly super-important person in relation to people as important as Spielberg and McCartney, my "doorstep" has been chosen by those who would wish to "get to" those at the center of Western pop culture, through me, as a depository for terrorist clues. There have been fewer major terrorist events of our time that didn't somehow contain something to associate with me/my work/my situation, than major terrorist events of our time that have. And it is with benefit of the knowledge of that context that I have been scrutinizing many terrorist occurrences.

It being unmistakable to me that the perpetrators of these occurrences are connected to people who have always found the way to infiltrate my situation, so it has been that I have always encountered co-workers who have been involved in actions that connect. However, without the knowledge that previous occurrences have established this context to what I encounter, what I will now describe, as yet another *example*, will certainly seem something based on flimsy reasoning:

The July 21, 2005 Synchronized Attack On London Underground Stations

When the July 21, 2005 London attacks occurred, the names of four London underground (subway) stations became part of the story. And those hungry to play amateur detective, knowing that you *never* know *what* you know until you begin with a theory, began looking at the names of those underground stations in case they said something when put together. In other words, four words/names were handed to us: what's that spell (if anything)? Maybe nothing, maybe something, maybe enough of something to lead to endless, meaningless conjecture.... or not....

We had stations named **Oval**, Shepherd's **Bush**, **Warren** and Hackney. In the lexicon of matters pertaining to global terrorism, Oval is a word that "plays the game" - unless you feel like insisting that it only makes you think of the shape of eggs, in which case this is going to be a long day. Sound, common logic would now produce the thought: if this word is contextualizing the other words, or at least to be read in the context of the other words, it would become obvious why Shepherd's Bush would be words of significance. To

illustrate this very basic point of logic, if I were to say, "Don't cry for me," and someone replied, "Who am I, Susanna?", I would have no trouble deducing that the other person had used my phrase to contextualize their response, therefore, their response contained a reference to the song, "Oh Susanna". The one fits with the other, the one establishes the context for the other. Oval, in the context of global terrorism, suggests, possibly, the White House's Oval Office (there isn't really any other oval that would come to mind in the context of global terrorism, perhaps one other at the most). And Oval contextualizes Shepherd's Bush, as Bush was then the American President. But where does that leave Warren and Hackney? It would be easy to consider, as a possibility, that the word Warren contains the relevant word, War, if it was implied that it *should* suggest something in this lexicon. We also notice that the terrorists, in this theory, are restricted to using already-existing names of underground stations, and so must make do with what they have. Warren is not a word that would have lent itself to contextualizing the other three words, however, once two of the four words set the context, Warren is to be considered in their context. Just as the name Susanna would not really even begin to suggest "Oh Susanna" were it spoken in the absence of the phrase, "Don't cry for me." This interpretation of the word Warren, and by association the words Oval and Shepherd's Bush, is weakened if Hackney is too big a fly in the ointment, too clearly not a card amongst other cards of the same deck. To put it another way, Hackney kind of shoots the whole theory to h e double hockey sticks.

The attack occurred on July 21, 2005. On July 19, 2005 I finished my last day of an approximately two-week temp job (at a company I had once had a permanent job with for six years before I quit in 2000 to try day-trading). One of the approximately ten projects I worked on during that approximately two-week job that ended July 19, 2005 was for a client named Jerry Hackney. Hackney had therefore become a word somewhat foremost in my thoughts. Hackney was also the missing puzzle piece two days later, if one follows the preceding paragraph.

Now, try to express all that I've just described, and require others to read numerous pages as part of the bargain. And now try dealing with someone who pretends that their way of putting two plus two together is to imagine that I'm some non-entity trying to blame Jerry Hackney for committing terrorist acts.

Posted by [Steinhoff](#) at 10:48 PM 0 comments [Links to this post](#)  

Labels: [David Letterman](#)

Sunday, October 11, 2009

[Water, Hot Water, Wet Paint, Etc.](#)

Death Is Like A Carwash

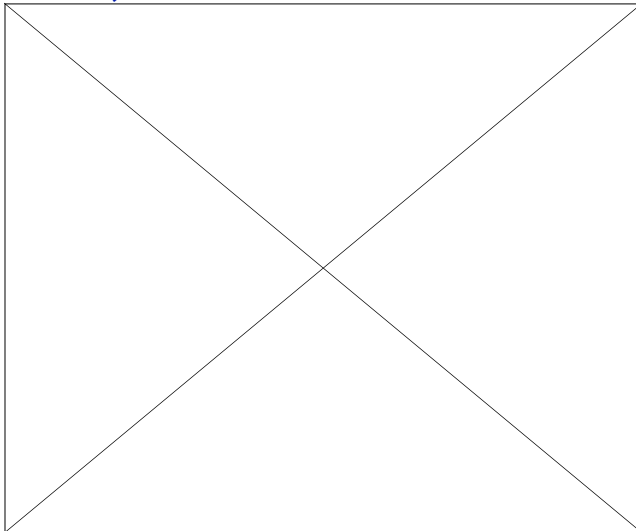
I am pleased to announce that I recently published my new movie idea, "[Death Is Like A Carwash](#)" at Archive.Org. I should caution, however, that I do not actually know that death is like a carwash, and therefore, those particularly

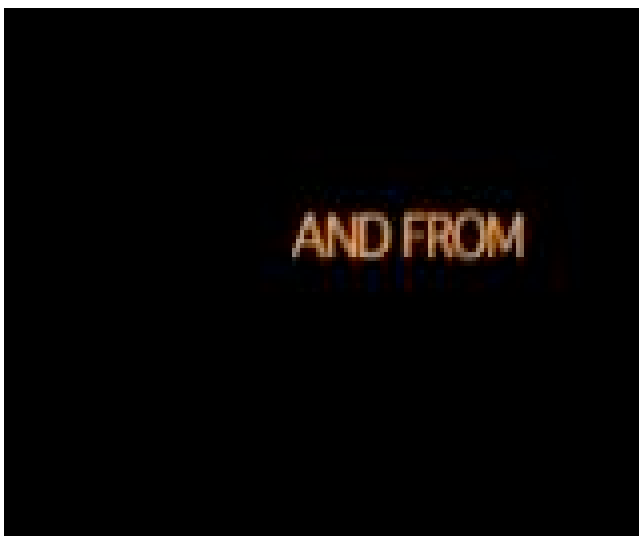
fond of carwashes risk being seriously disappointed should they choose to end their life out of a belief in this apparent assertion on my part.

Monk/Steinhoff Videoclip, 10.9.09

First, what is NOT in this week's Monk/Steinhoff Videoclip: As was the case as described in my 9.27.09 blog accompanying "Monk/Steinhoff Videoclip, 9.25.09" (they skipped a week, no show 10.2.09, so no Monk/Steinhoff Videoclip for 10.2.09), potential terrorist clues have again resulted in Monk including reference to same without delay. This week's came from what I described in my Oct. 4th blog (Item 6), and this extremely expedited response on their part again indicates to me their appreciation of the gravity/potential gravity, which I in turn greatly appreciate. Suffice to say (who all this is "suffice" to may actually leave out almost everyone), they showed they had followed-up to the degree of uncovering inside word regarding the IQ-Lithgow's sister thing. No, the inside word wasn't contained in the part of the Monk episode where someone was stalking, or killing. That's all I choose to divulge. But it does *not* make me look bad. No, really. Seriously. And that's all you will get out of me. As it is, what is sufficient is already almost too much.

Second, what IS in this week's Monk/Steinhoff Videoclip:





Letterman, Regis, And Why Steinhoff, Jonathan Suspects Something Though It Makes Him Sound Crazy (Including Another Potential Terrorist Clue)

Prologue-Type Stuff

As you will find by looking in on my 8.30.09 blog ("Boston Crane Shot" section), my 6.7.09 blog ("Delano's Speed And Tinted Window Limit"), and my 5.10.09 blog, I assert, without any doubt whatsoever, that the few things (all non-illicit) that passed between myself and a woman I once worked with at the same NYC company for six years, a woman who **Regis Philbin** once introduced himself to in an NYC restaurant, are part of specific inside-references that have occurred EVERY TIME that **Regis** has appeared on Letterman for approximately the past ten years (not to mention some of Regis' Ripa's Letterman appearances). Those who watch Letterman know how specially important Regis' appearances on his show are (this is not a subjective assessment). I attribute their involving me, at least in part, to my secret great importance in relation to people such as Paul McCartney. There is also evidence that Spielberg has been at some end of the "doings" pertaining to this woman and myself (I cannot emphasize enough the fact that they seriously made very much out of virtually nothing, and my addressing it all as noteworthy should not be regarded as confirmation that their actions have a substantive origin in a relationship worth going on about, though naturally there is a part of me that enjoys it all).

More Prologue-Type Stuff

There is a strange coincidence in that this same woman first met her husband while working for the same company as my father, a company an hour outside of NYC, my father acknowledging that he knew her husband (though not acknowledging that he remembers her). I have sometimes wondered whether she wasn't secretly instrumental in my having been hired (thru a job agency) by the company we both worked for in the first place (I was there ten years). It had previously occurred that a NYC job agency placed me in an office suite in

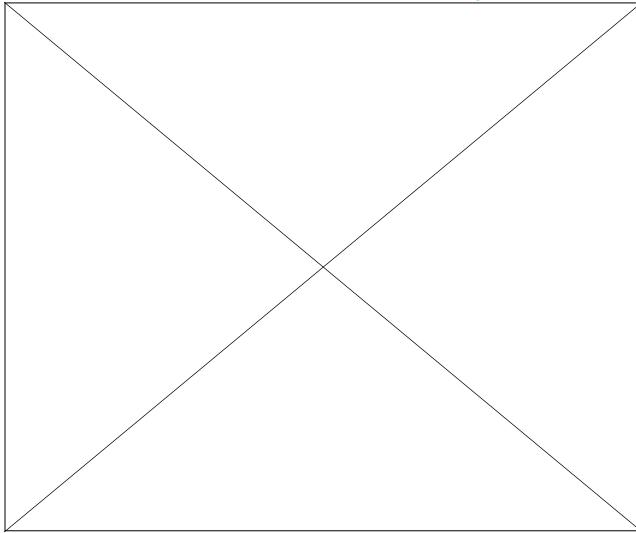
NYC next to my sister's. I do not mean the building next to my sister's, I mean an *office suite* next to my sister's. It seems obvious someone set up that job that put me so near to my sister (in that instance I was a temp for Harley Lewin, famed rock lawyer who handled the Jimi Hendrix Estate, a Rod Stewart matter, a Billy Preston matter, had a fist fight with rock promoter Bill Graham described in Rolling Stone Magazine, etc.).

Stuff Probably More In The Epilogue Category

- This same woman (not my sister, please try to keep up) was depicted in a **painting** as the mother of the Alicia Silverstone character in the Amy Heckerling movie, "Clueless" (produced by Scott Rudin, who worked in the same building we were in). I had encountered Amy Heckerling years before, in 1975, when we both worked on an AFI film shoot.
- This same woman had on her wall at work, as the only non-business image, a photo I had taken (of a lobster truck, as she had described to me being sick on New Year's Eve but having been provided a lobster dinner by her husband). In the movie "Clueless" there is a whole emotional thing relating to whether it's about *who* took a photo versus *what* a photo *depicts*, and all of the emotional confusion this generates.
- There's also a bunch of other Heckerling and Silverstone and even Batman stuff I'm not describing as well (who has time for these endless details that help elucidate important things?).
- The **painting** in "Clueless" depicting this woman, I learned thru investigating, was by an artist named **Rinaldi**.
- The day immediately following one of Regis' appearances on Letterman, there occurred what became a major national news story: the abduction of children at a Jewish Community Center in Southern California. Specifically, **Rinaldi** Street.
- I concluded at the time that Letterman and Regis may inadvertently have the worst people in the whole world somehow in their loop, as do all of us super-important and secretly super-important people (we're a magnet for certain types), but it seems most unlikely that it is any of their own doing.
- Now everyone's breath has been baited in anticipation of the fateful moment when Regis shows up on Letterman to touch on the tabloids' front-page subject of Letterman and his non-business relationships with his co-workers.

- Could this whole Letterman thing trace back to the Letterman-Regis-Steinhoff, Jonathan stuff? Hmm, but it looks like someone is going to jail, that's cooking with a human life. Yeah, but so was (in my view) the stuff that interconnected with the Jewish Community Center abduction. Here is where one needs theories, and I begin with the premise that it's all some kind of a pre-planned thing, with someone pulling the short straw, etc. It comes too close to the Letterman-Regis-Steinhoff, Jonathan co-worker business. One theory would be that, just as we know a person can die for his country, so a person can go to jail as part of a plan to end the endless Letterman sex jokes about Clinton, which were messing with our perception of the former president, thusly fueling the Republicans and thereby messing with the survival of the planet. Let's also remember that Stephanie Birkitt, the girlfriend of the blackmail villain whose diary was exploited as part of his blackmail scheme, shared the stage with Letterman quite a bit, when the pretense of deep-rooted animosity was just part of their shtick (she would pretend that his requests of her were tedious enough to warrant insolence and insults). This blackmail business can't also be a show? I have seen a LOT of front page show biz (and other) stuff regarding things that secretly began with major interconnecting to me. I have been making this point from the beginning. I'm sure Lennon knew how hard it can be.

"The Office", "Community", "Marley and Me" and Me



From the NBC Thursday
night sitcom, "Community",
October 8, 2009
and from Steinhoff's
"Mail Man", 1993
(see Archive.Org):

I make no mention in this videoclip regarding NBC Thursday night sitcoms that an NBC Thursday night sitcom that was canceled this year, ["My Name Is Earl"](#), [was created by me](#). Otherwise, I will let the videoclip speak for itself.

Drew Barrymore and More

As Saturday Night Live often makes inside-references/usage of things regarding me/my material, a few things I saw last night on that show strike me as also belonging in that category, but only if seen in the context of SNL's history of doing such Steinhoff-related things:

- In a comment in relation to an article on Huffington Post this past week, as JonathanDS2U, I wrote something about scattershooting (about how the "convention" of making derisive remarks about pot smokers is a scattershot attack on a large number of people entitled to choose pot as their form of inebriation). On SNL last night, Drew Barrymore played a character who was described as chalking her cuestick in a scattershot manner.
- In another comment I made to a Huffington Post article, I wrote that, though the Taliban was cutting off people's hands for voting in the Afghan election, this is the type of thing that gets forgotten about in time as people look back on the election results, failing to factor in how this would have distorted the election's outcome. On SNL last night, in the Larry King parody, Kristen Wiig played a character who said that, in time, the only thing people remember about a news story is the wiener factor, failing to factor in things that were important in the discussions that took place when the news stories were first on the table.
- There was a sketch where a man was carried away by birds. Though this also occurs in [my book](#), "The [Coin](#) That Came In Second" (which led to

the creation of the Spielberg movie, "Jurassic Park"), I didn't clearly see anything else on last night's show that also connected to this work, which is generally how I judge there to be a deliberate reference. True, in the HBO premiere of "Marley and Me" (see second videoclip in this blog) they drive a car quite similar to one I used to drive (1985 Ford Escort), when my personalized plate read, "2 **Coin**"; and true, there was a sketch last night in which Drew Barrymore plays the author of a book; and true, Drew Barrymore starred in Spielberg's "ET"; and true, emphasis on the behavior of animals became relevant to the second videoclip in today's blog. None of these things are really enough, however, and I therefore mention them only to avoid omitting something intended by someone or another for inclusion here.

- I am quite certain that Cameron Diaz, close friend of Drew Barrymore, drove by me on my way to work Thursday. Although I do live in Burbank, 99% of my "celebrity sitings" have this degree of immediate relevance, and so are to be scrutinized as likely being deliberately designed to exist in such a specified context. Additionally, my June 25th and June 28th blogs both feature videoclips that include Cameron Diaz involved in things relating to me.
- Drew Barrymore's previous appearance on SNL included references to me/my material in nearly every sketch.

The Small Ones That Got Away

And finally, I'm building up a collection of more references on "Smallville" to my "Mall Man" video, and will put them together when I have enough to shout "bingo!", or maybe just "bing!"

Posted by [Steinhoff](#) at 8:54 AM 0 comments [Links to this post](#) 

Labels: [Barrymore](#), [Death Is Like A Carwash](#), [Diaz](#), [Letterman](#), [Lithgow](#), [Monk](#), [NBC](#), [Regis](#), [Rinaldi](#)

Sunday, October 4, 2009

HOW SWEET

TERRORIST CLUES

I have more terrorist stuff if anyone (such as President Obama - see my last few blogs) is listening, this time from 2002, and will go into sufficient enough detail that it should be a cinch for someone to investigate - this being part of the reason for my reluctance to provide it in so public a forum (the heads-up this will give to the living clues and others). However, as I stated before, by the time someone in law enforcement figures out that my information is worthy of being taken seriously because of the fact that I truly am a secret super VIP ala Spielberg and McCartney, enough so that terrorists would choose my "doorstep" to leave things on as part of an effort to "get to" (in the psychological sense, terror being a psychological state) those at the center of American "culture", the entire world could end three times over and still have time leftover to

stand on line at the DMV (one familiar with the DMV should actually be able to visualize the entire world there, on line ahead of you). I cannot wait any longer. As always, this information requires you to put things together, incorporating a context based on knowledge, not ignorant presumption. This isn't algebra, it is simple arithmetic. As such, the "numbers" taken *individually* do *not* point to the existence of a larger, sum total picture. And yes, I am aware that some of these facts have few witnesses, in some instances only one - myself. Yet by now I must certainly have earned enough credibility that such "flimsy" evidence (myself as the only witness) warrants investigation nevertheless:

1. On **May 21, 2002** I sent an email* to actor John Lithgow (about to star on Broadway in "Sweet Smell of Success"), referencing his sister, SJ, who had been part of my "crowd" back in 1969 when I was in the **ninth grade** (her boyfriend was my best friend - Bruce Conover, who is now Senior Producer at CNN, and at one time the primary liaison for journalists embedded with American military in Iraq). Someone else who was part of the larger "hippie-ish" crowd I was in during the **ninth grade** was a girl named *Terry Barton* (the first girl I ever slow-danced with!!!).

2. On **June 8, 2002** a *different Terry Barton* (yet from her name sure to evoke in me a recollection of **ninth grade**) was responsible for the biggest fire in Colorado's history. According to the news stories, the fire resulted accidentally from when "she was burning a letter from her estranged husband".

3. In an episode of the NBC TV show, "Friends" (I have referred to **some** of my connections to this show from time to time in previous blogs and on **YouTube**), "The One with the Candy Hearts", which first aired February 9, 1995, the girls "burn all the objects that are connected to the guys they have dated. But that turns out to become an arson."

4. **July 4, 2002** was the first 4th of July following 9/11/01, and as such, everyone in the U.S. was extra-alert to the possibility that this would be enough to trigger another attack. Knowing that my "doorstep" counted with such types, I was extra-extra-extra-alert (but not so alert as to imagine things). On the evening of July 3, 2002 (as I recall I was at a fast food rest-stop somewhere east of LA and west of Phoenix), I saw the only thing during that three-day weekend that I considered worth noting, though it was nothing I considered very much worth noting at the time (as so often happens when important things occur): a license plate that included the word, "Nile". As the expression goes, the Nile is not just a river in (the Middle Eastern country) Egypt, though in this instance, I made a faint mental note of it for a reason beyond it's Egyptian significance: Niles was the name of the co-star on the NBC TV show, "Frasier", and David Angell, a creator, writer and producer of that same TV show, was the one and only celebrity killed by being a passenger on one of the planes on 9/11/01 (and we are nothing if not a celebrity-oriented

society). I am reasonably sure the "Nile" license plate was either from Arizona, Nevada or California.

5. On July 4, 2002, we got our focus for the extra-alert the news media had put us on: An Egyptian killed several people in LAX. The anecdotal part of the [news story we were given to chew on about this terrorist](#):

"Neighbors said Hadayet lived quietly, but became incensed when an upstairs neighbor hung large American and Marine Corps flags from a balcony above his front door after Sept. 11. 'He complained about it to the apartment manager. He thought it was being thrown in his face,' said another neighbor, Steve Thompson. The upstairs neighbor declined to comment."

6. On January 15, 2002 the NBC TV show "Frasier" aired the episode, "Mother Load, Part 2" for the first time, in which the following occurred:

"After Cam Winston dropped a huge American flag over Frasier's entire apartment window, Frasier takes his grievance to the condo board meeting."

*Dear Mr. Lithgow:

As you know, I knew your sister SJ in Princeton in the 9th grade when Bruce Conover, her boyfriend, was my best friend. Interestingly, a very long time ago when I saw the movie "IQ", which is set in Princeton and which includes Einstein as a character, I noticed something that reminded me of something that SJ knows about. Then, a while back when I went to see a taping of your show "Third Rock From The Sun", they had a guy who looked distinctly like Einstein putting people through the metal detector. Finally, a short time ago I went to see "Star Wars II". Again they had that thing that SJ knows about. As the title of your television show brings to mind someone trying to explain how to find a planet, as one would give directions, and as that very thing became a significant issue in "Star Wars II", I am demanding from you a free Star Wars lunchbox. [Incidentally, I very much enjoyed in the "Third Rock" series finale the reference to my written but as-yet unfilmed, "Kalorping for Gosk, Part III" . Also incidentally, while I was a film student at CalArts, Alexander "Sandy" MacKendrick (then Film School Dean/teacher) had us study a movie he directed, "The Sweet Smell Of Success". At one point I took a leave of absence to work for Village Voice columnist, Howard Smith, John Lennon's friend, in the Brill Building (where "Sweet Smell" was filmed). It was during this time that Lennon released a song that included the words, "Sweet as the smell of success".]

Sincerely,

Jonathan D. Steinhoff, Burbank

Footnote to John Lennon reference in above email:

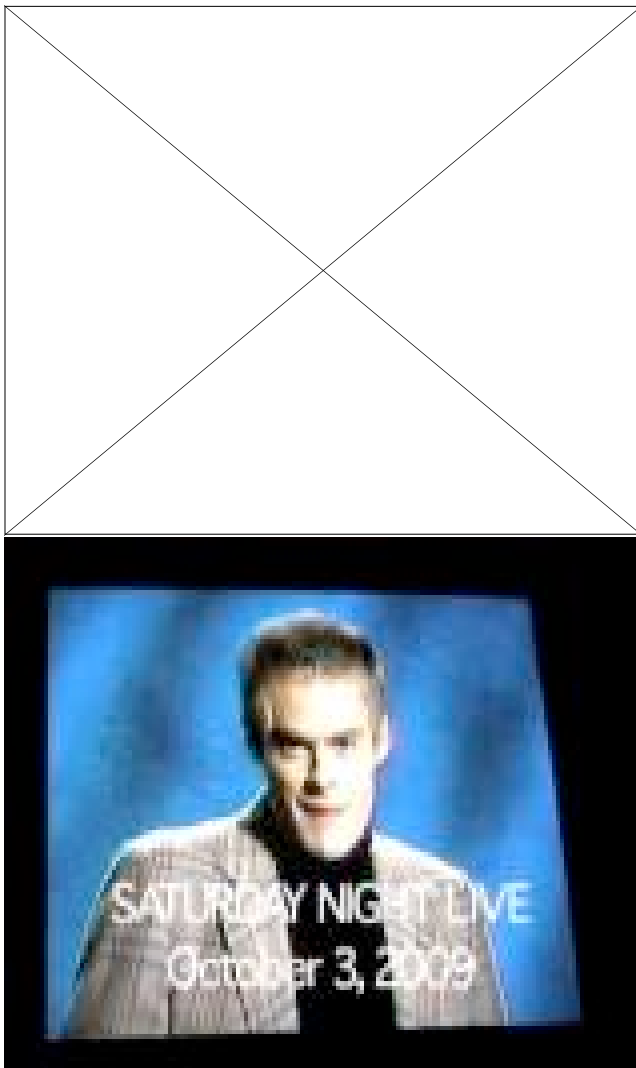
I omitted the fact that Lennon not only inside-references on "Walls and Bridges" the Sandy MacKendrick/Burt Lancaster movie, "Sweet Smell of Success", but Lancaster's "Rainmaker" as well, thus confirming context, e.g., if I said, "Couples are odd when one is a grumpy old man", one perceives a clear Jack Lemmon/Walter Mathau reference, but to just only say "couples are odd when" or to only say "grumpy old man", one would not necessarily be contextualizing in the mind of those with only basic knowledge of Lemmon/Mathau, and thus no Lemmon/Matthau reference would be apparent.

As I've stated before, I do not believe any of the people

directly connected to the clues I've encountered are to be linked to anything, I believe they are pawns, with information.

NOT LIVE FROM BROOKLYN, IT'S SATURDAY NIGHT

As I've pointed out many times before, Saturday Night Live often finds use for my stuff:





My "An Irishman Visits Ralph Kramden's Brooklyn" was posted on [YouTube](#) and on [Archive.org](#) September 1, 2009.

JOLIE PART

The *context* of my being face-to-face with Angelie Jolie (Brad Pitt wife) from

cars yesterday on Sunset Boulevard a few blocks from the "Surrogates" movie billboard in which Jolie is shown from the middle up: my previous, September 30, 2009 blog regarding Jennifer Aniston (ex-wife of Brad Pitt), which in turn regarded my September 27th blog regarding Jen-friend Courteney Cox Arquette and Steinhoff "Gosk" star and Arquette friend, Robbie Cavolina. Jolie was stopped opposite me as I drove by, thus offering me an opportunity for a degree of scrutiny (for lack of a better word), and if it was not her, this woman unquestionably was *meant* to appear to be her (this is a less obscure concept for those who live in the real world).

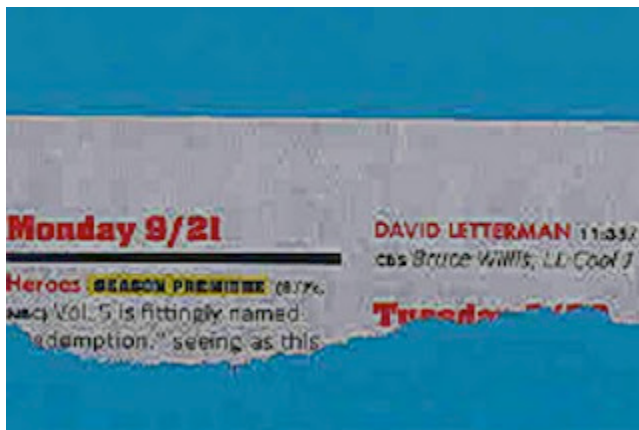
Posted by Steinhoff at 8:39 AM 0 comments [Links to this post](#)  
Labels: [Angelina Jolie](#), [David Angell](#), [Frasier](#), [Jennifer Aniston](#), [SNL](#)

Wednesday, September 30, 2009

I'm Just A Love Machine

A few things surely to seem of no great consequence, especially if one feels no inclination to apply context:

1. Announcing my new little video, "[A Stiff Drink](#)", viewable on YouTube.
2. I believe I spotted Jennifer Aniston again a few days ago, which, if so, would only have significance if seen in relation to my believing I saw her good friend, Courteney Cox Arquette, a few days before that, and also a star of my "Gosk 2" video, who once introduced me to David Arquette's assistant, and who once was going to have Rosanna Arquette (McCartney friend) starring in a movie he was once planning.
3. I failed to note, in my blog of Sunday, September 27th, that the Bruce Willis role on Letterman in relation to Kevin Smith's appearance on Fallon, which were both in relation to me in relation to Smallville and Monk, the latter of which was also in relation to my potential 9/11 clue, never would have occurred if President Obama hadn't appeared on Letterman Monday, September 21st - from TV Guide:



Posted by Steinhoff at 6:52 PM 0 comments [Links to this post](#)  
Labels: [Bruce Willis](#), [Jennifer Aniston](#)

Monday, September 28, 2009

Important! New! Dimension! To! The! Origin! Of! "Rigby"!, "Writer"!, "Submarine"! Unearthed!

This just in....

They've just found an essay Paul McCartney wrote when he was **AGE TEN** that brought **special attention** upon him - he received a book token from the Lord Mayor of Liverpool for it! I wish to draw **very! special attention** to a phrase excerpted from that essay in the article about its discovery:

"He then compares that coronation with the new Queen's by writing that 'no rioting nor killing will take place because **present day royalty rules with affection rather than force**'".

In my "**Statement of Blog Purpose**", which accompanies all of my blogs, I describe something I wrote when I was **AGE TEN** that brought **special attention** upon me (in my second blog, "A Few Words About My 'Statement of Blog Purpose'", 8.10.08, I elaborate on this - see below excerpt), with people talking about it!, the teacher hanging it on the wall!!, etc.!!!, partly because it was 15 pages (**back then this was the rough equivalent of an adult writing a thousand pages**, in the same way that dog years are different from people years - perhaps twittering will return specialness to the idea of a kid writing a bunch of words for one piece).

My big point here is this:

I had come to notice how one of the things the older McCartney handled (reworked without losing the point) in my "**Endless Voyage**" story was the all-important part where the world governments planned to act "**dispassionately**" (the exact word I used in the 8.10.08 blog) in sending half the human race to live beneath the sea to resolve the overpopulation problem of what to do with all the people. When he wrote **Eleanor Rigby**, McCartney turned this into the *opposite* of dispassionate government power. It was an agonizing over what to do with all the *lonely* people from someone who had himself quite nearly attained the status of royalty (McCartney). He had transformed my cynical portrayal of **dispassionate** powers-that-be into.... an expression of the exact idea contained in the essay he wrote at the same age of ten, royalty ruling with "**affection**" rather than "**force**". While this was not an unknown concept, powers-that-be having/not having feeling for their people, I had come to see this particular aspect of the handling by McCartney of my idea at ten as significant. Now, today, we see McCartney at ten, and now we see part of the process by which McCartney came to be influenced by this former ten-year old.

And no, it is not purely the similarities that led to this conclusion "of mine" regarding the origin of those Beatles songs!!!!!!

EXCERPT FROM MY 8.10.08 BLOG, "A FEW WORDS ABOUT MY STATEMENT OF BLOG PURPOSE":

My 1965 story, "Endless Voyage", is about how the world governments, faced with the dire threat of overpopulation, devise a scientific solution: a pill that permits people to breathe underwater. Those who take it can never breathe air again. And so, dispassionately, the human race would be divided in half, and the question of what to do with all the people resolved, by sending half to live beneath the sea, to become a group of strangers to the other half of the human race. All we had was a photograph, with the instruction to write a two-page story. I wrote a 15-page story, which was treated like a thousand pages. "Eleanor Rigby", "Yellow Submarine" and "Paperback Writer" resulted from this story. "Yellow Submarine" was the flipside of the 45 rpm record containing "Eleanor Rigby". Donovan would later describe how these two songs were worked on by Paul McCartney simultaneously. "Eleanor Rigby", which raises the question of what to do with all the *lonely* people and where they all belong, contains a theme that can be found in the very creation of "Sgt. Pepper's *Lonely Hearts Club Band*". When Lennon felt he had to justify that "Lucy In The Sky With Diamonds" was not code for LSD, he described the entire song as having originated from a single image, not a photograph, but a drawing that his son Julian made for school. An entire song from a single image.

Posted by Steinhoff at 8:43 AM 0 comments [Links to this post](#) 

Labels: [Beatles](#), [Eleanor Rigby](#), [Paperback Writer](#), [Paul McCartney](#), [Yellow Submarine](#)

Sunday, September 27, 2009

[Try To Focus On The Blurry Line Of The Eyechart](#)

Monk/Steinhoff Videoclip, 9.25.09

We all know there are times in life when, for specific reasons, the weekly Monk/Steinhoff videoclip must be seen in an expanded context (see "[Monk Uncastles](#)" on YouTube). And as was illustrated thru my [8-8-09 Monk/Steinhoff videoclip](#), and also in my 6-28-09 and 8-22-09 blogs, this can include other shows "joining in". Thus, the expanded context of the weekly Monk/Steinhoff videoclip can include immediately previous Monk episodes, as well as other shows airing the same night:



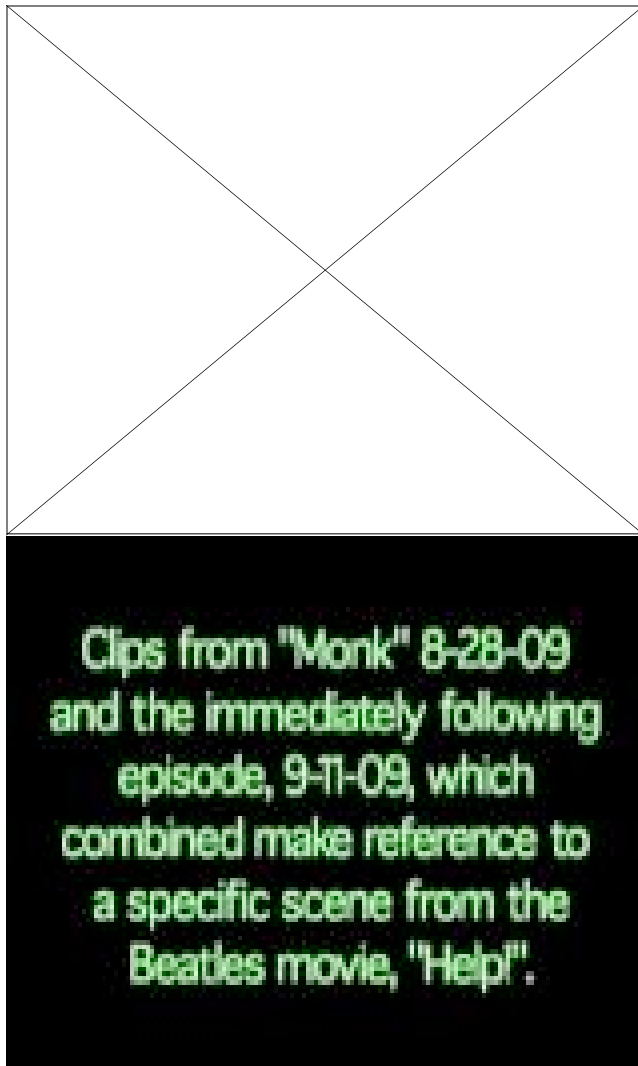
Though there may seem to be a wider assortment of sources than usual for this week's Monk/Steinhoff videoclip, expanding the context was not of my choosing, but was essentially handed to me through what occurred. Furthermore, all shows (and most people) involved have referred to me/my material numerous times before (additionally, Bruce Willis is discussed in my [3/31/09 blog](#) when the subject was a possible terrorist clue playing off of something Willis). Prior to Smallville's move this season to Friday, the same night as Monk, it used to be on Thursday nights at the same time as a show [I created, My Name Is Earl](#). I then would occasionally find on both shows references to the same moment contained in my material, simultaneously included on the same night.

In this weekly Monk/Steinhoff videoclip I also put forward the belief that there was a very short interval between when I blogged something and when it surfaced in a show, and on this subject I would wish to say one or two things. At one time it was only the show Smallville that ever caused me to surmise so

short an interval between my "cause" and a show's "effect" (not counting Saturday Night LIVE, which is in their element when they draw upon something brand new regarding me/my material). In the instance regarding Smallville doing this, they were responding to the Iranian president's backdrop drawing from something regarding me/my material. I should therefore point out that this week's Monk/Steinhoff videoclip generally has a lot to do with Monk in relation to Smallville in relation to me/my material. My specific reference to a fast "turnaround time" reflected in this Monk/Steinhoff videoclip has to do with my 9/13/09 blog, which is all about a potentially major clue regarding 9/11/01. I had hoped to someday present the clue more secretly to a government agency, but before they would take it seriously, it would require their believing that I would show up on major terrorists' radar as someone extremely VIP, motivating the terrorists to leave the clue "on my doorstep". And so in the absence of a proper opportunity to handle this clue with the secrecy it may warrant, I released the clue to the world so that *someone* might do *something* (I deserve high praise just for not screaming about this sort of stuff, considering the earth-devastating possibilities - I *would* scream if I thought it wouldn't destroy all chances of being taken seriously). Was the potential clue powerful enough to cause Monk to dispense with normal product-to-market timeframes? As to the 9/25/09 Monk's reference to my 9/22 wastebasket blog, that would scarcely seem to require great expertise in the art of acting on short notice, at least to those of us who are familiar with how fast an idea can come, and the mechanics of actualizing an idea of that variety.

Monk/Beatles Videoclip (without The Beatles)

My September 20th blog referred to some Monk stuff from September 11th and the immediately previous show to that, August 28th, that put together a reference to a specific scene from the Beatles movie, "Help!" in relation to a reference to my comedy sketch idea, "Teddy Tinyfingers". This time around I bring a more complete picture:



For those who have heard of The Beatles, to the point of actually going to see one their movies, the reference is less obscure than it otherwise would be.

Seeing Is Worth Considering Believing

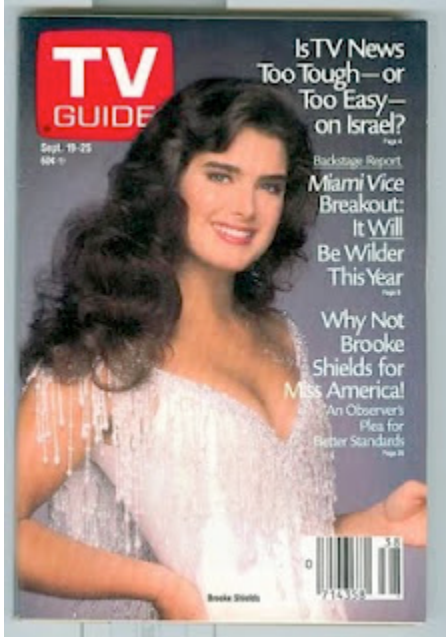
And finally, was that Courteney Cox Arquette I saw while driving to work on Friday, September 25th, the day that Medium, the show of Patricia Arquette, Courteney's sister-in-law, had its season premiere? And was that Robbie Cavolina I saw while driving home from work on Friday, September 25th, star of my 1998 Gosk 2 video, who once introduced me to the assistant to David Arquette, Courteney's husband? And who once was going to star Rosanna Arquette (McCartney friend) in a movie about Anita O'Day but made an Anita O'Day documentary instead? I don't know, it was difficult to tell, I was driving. Yet in each instance I first thought that it was them who I was seeing, and only afterward did I see the connection. And for that reason alone I consider it more worth mentioning than not mentioning.

Posted by [Steinhoff](#) at 2:52 PM 0 comments [Links to this post](#)  

Labels: 9/11, Beatles, Bruce Willis, Fallon, Kevin Smith, Letterman, Monk, Smallville

Tuesday, September 22, 2009

Garbage Much Too Good To Ever Throw Away



The Kind of Thing People

Write Footnotes About

The new interest on *somebody's* part regarding my sketch idea, "[Teddy Tinyfingers](#)", as manifest from the most recent **Monk/Steinhoff** **videoclip** (see my previous blog) may have perhaps made sufficiently relevant the time Brooke Shields' fingerless image appeared on a TV Guide cover (Sept. 19, 1987), all because of me and a section from my wastebasket collage.





And so I've created (and posted yesterday) a little presentation, "**A Guide To Brooke Shields**", viewable at archive.org and at [YouTube](https://www.youtube.com/watch?v=...). If they say right, it was personal between Brooke Shields and me, then why, in the mid-'90s, when I returned to NYC to help my father pack up the co-op for his move to Houston, and my neighbor came in telling me to go a few buildings down the street, Madonna was having a party, so I went, but couldn't get in, and so there is Brooke Shields also not getting in, on this quiet edge of the West Village street with just a few people around, did I say nothing to Brooke Shields? True, when Madonna came out, and Brooke Shields, standing next to me, had a conversation with her, it may have appeared to Madonna that I was with her, from the way Madonna acted, but that's her story (by which I mean, what is her story?). By the way, David Rabe, the son-in-law of the neighbor who told me to go there (Sandra Church, widow of the late Bill Clayburgh), wrote a movie Sean Penn starred in, "Casualties of War", which was in the works when Madonna and then-husband Sean Penn came into the same restaurant I was in, very much noticing me. I have been something of an influence on Madonna and Sean Penn as well, quite significantly at times.

Footnote

Returning for a moment to the July 18, 2009 statement I made in response to the July 14, 2009 "review" of "Teddy Tinyfingers", a response and "review" referred to in my Monk/Steinhoff videoclip of several days ago: I mentioned in that July 18th posted response at archive.org that I knew from the digit counter that the "reviewer" had not even read the sketch idea. I will explain. It so happens that I had posted on HuffingtonPost a comment ([July 14, 2009, 2:48pm](https://www.huffpost.com/entry/...)) wherein I included the archive.org web address of the very same "Teddy Tinyfingers". And so, curious as to whether posting this web address would generate traffic to the sketch idea posting, I checked the digit counter for it at archive.org before and after. I found that it did not. However, it did suddenly occur, and this was the only time this has occurred since I have ever posted anything at archive.org, that it was later on that very same day that the "review" showed up at the "Teddy Tinyfingers" archive.org web address.

As to the idea that digit counters on the web are not to be trusted, I've pointed

out before that this would be not unlike tampering with Diebold election machine results. Indications of web address traffic have a most serious impact on things. Why would anyone undertake to alter information about the number of people who visit my postings of work on the web? What could they accomplish by doing that? And so why should this cross my mind.

Posted by [Steinhoff](#) at 7:27 PM 0 comments [Links to this post](#)  
Labels: [Brooke Shields](#), [Madonna](#), [Monk](#)

Sunday, September 20, 2009

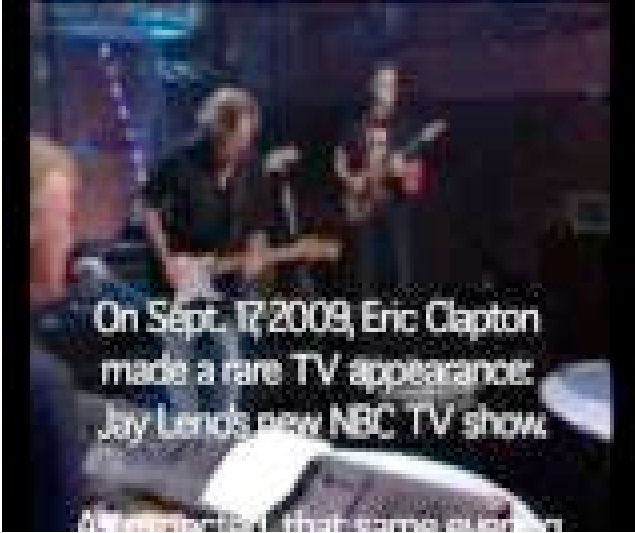
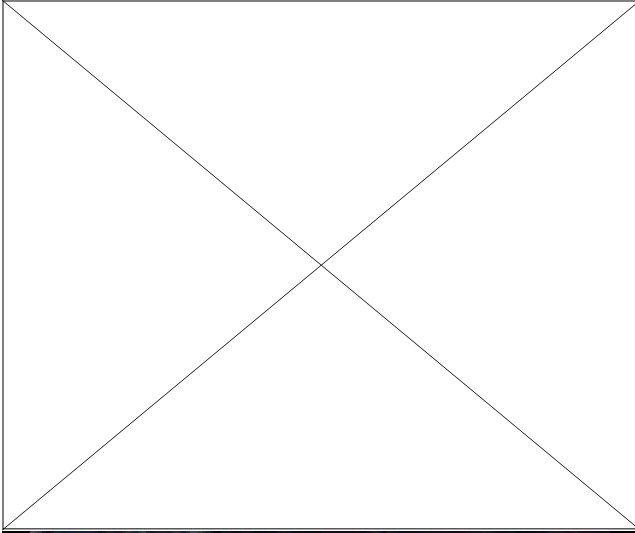
Neither Here But Not Neither There

Knowing that there are people out there diligently connecting the dots, joining together in holy fact the multitudinous fragments of information that belong together, I will try to let this week's videoclips stand alone, without prefacing with further explanation. Surely these videoclips can withstand the hit-and-run soundbite seekers who won't be bothered with the hours of laborious research each moment of the videoclips requires. Plus, as part of my ongoing dream to create things that are self-contained, I've already permeated these videoclips not just with video to watch but with words to read, all within the videoclip. A real multi-media hodgepodge.

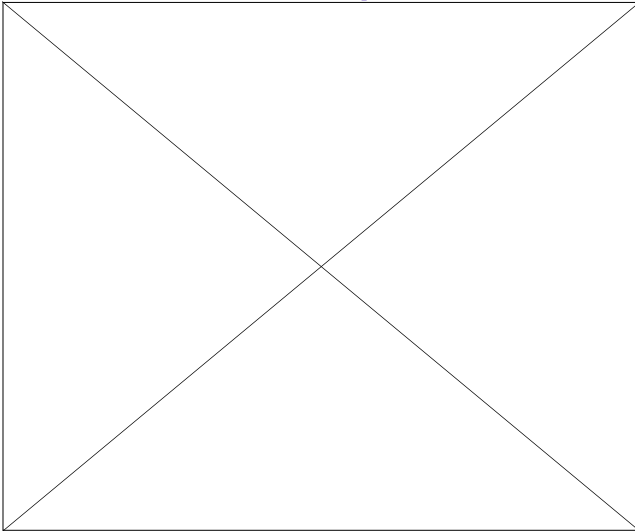
Let them stand alone. For example, with the Clapton clip, I don't need to be reminding anyone that the referenced Harrison song is on an album containing a set of things that started with me, beginning with the album title (or for that matter, that there are no small number of significant OTHER things regarding significant OTHER Beatles that also started with me). I don't need to bring up, that a TV show referenced in that Clapton clip, "The Office", has done things Steinhoff-related a number of times in the past, or that Stuart Cornfeld, the producer of Office's Jenna Fischer's movie, "Blades of Glory", has come up now and then in my blogs. Or that the former NBC lead-in show to "The Office", "My Name Is Earl", was first created by me/then sent in 2002 to Sean Daniel, producer of "Earl" star Jason Lee's first big movie, "Mallrats", titled after my "Mall Man".

This information, as well as the *innumerable* other pieces of relevant information, are already there in past blogs and elsewhere (here and there) for the motivated to fuse, and for the rest to ignore/or whatever. I would prefer that the enlightening, substantiating details weren't so scattered around - but I'm only here to report, not to make anyone add 2+2 multiplied by the square root of every third variable.

Clapton Videoclip



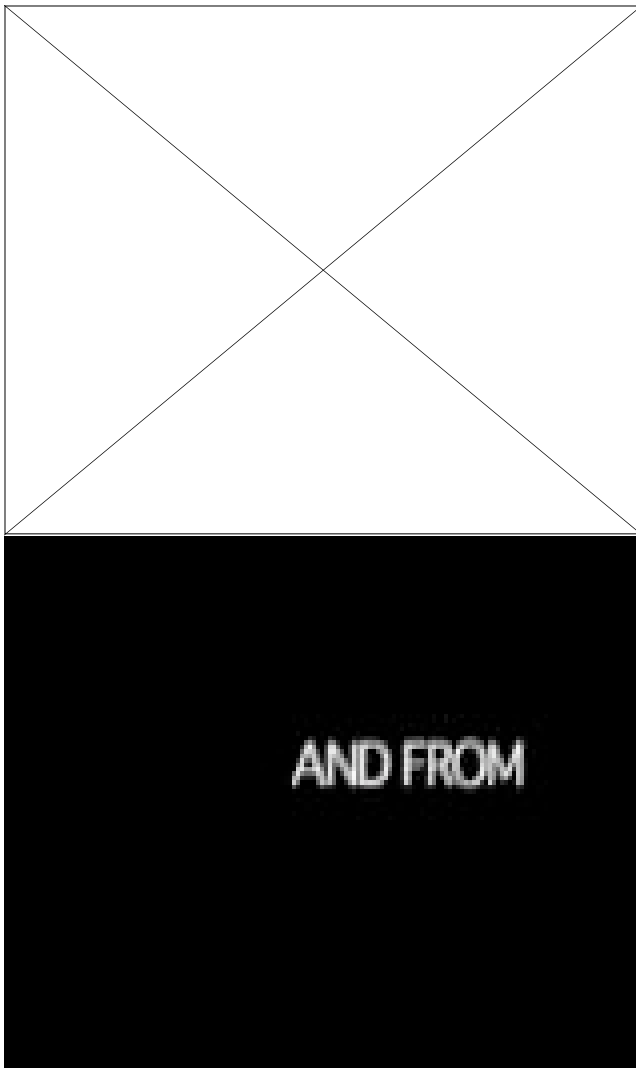
Bill Maher Videoclip



In my Sept. 17 2009 blog
I "inadvertently" confused
the word "Kanye"
with the word "Kenya".
Something ANYONE might do
at ANY time.

This Week's Monk/Steinhoff Videoclip

(this videoclip was revised and reposted 9.20.09 3pm from 9.20.09 am posted version, correcting both "9.4.09 Monk" episode references to "8.28.09 Monk" episode references - no episode aired 9.4.09)



Posted by [Steinhoff](#) at 10:07 AM 0 comments [Links to this post](#)  

Labels: [Clapton](#), [Maher](#), [Monk](#)

Thursday, September 17, 2009

Beyond Say-ing

Can anyone who knows how secretly important I am seriously ignore the *possibility* that Kenya West's (subsequently super-soundbited) debating of who should have won an MTV Music Awards was apropos of my blog earlier that day (my previous blog, Sept. 13th)? Wherein I specifically referred to the ending of my "Teddy Tinyfingers" sketch idea, the part where the concept of winning is the focus? Where I refer to how this winning reference at the end of my sketch idea was several days later picked up by President Obama his first week in office, "giving the media their soundbite" (quoted from my blog of Sept. 13th)?

Bravo, Kanye, for giving the media their soundbite (which I believe subtly serves to embarrass the Republicans for not even beginning to accept Obama as the a legitimate victor of the last election). And bravo, the strange magic by which President Obama became part of it - presumably by being "inadvertently"

quoted off the record as referring to Kenya as a "jackass". Some of us adults have learned that certain things that supposedly happen "inadvertently" may or may not actually be all that incredibly inadvertent.


A September 6th [article about Lennon](#) for the most part focused on John Lennon's ongoing professional relationship with a reporter who crafted articles about him over the years. This was one of the first times that I can remember, in the entire history of The Beatles (I've followed them a bit), in which anyone has really put the focus on Lennon in relation to a reporter (not counting Lennon discussing the interview that contained his controversial statement that The Beatles were super-popular; or the interview style of the song, "With A Little Help From My Friends"; or the Village Voice columnist Howard Smith - for whom I worked in 1974 - and Lennon publicizing their friendship, Howard being Lennon's guide when he and Yoko moved to NYC in 1972). I actually felt baited (I held my tongue at the time) by this September 6th article, to tie it in with my [July 5th blogged comments](#) about Paul McCartney working things out with reporters:

It is additionally relevant here to make mention that it has become my surmise that there are certain articles about McCartney wherein he has played a major part in the putting together of the article, beyond just being the reporter's subject: this includes exact release time of the article, insertion of certain key elements without it being left to chance as to whether the reporter would prefer that such elements be included, article titles, etc. I'm sure no one sees anything intrinsically wrong with a person of his stature taking steps to avoid being left wide open to everyone to whom he grants an interview.

I believe it could have happened with Obama's interview in which he was quoted "inadvertently" in relation to Kenya.

I also would add that, earlier in the day of Obama's recent speech before Congress, I emailed someone at work about the approaching room reservation "season". Obama likewise transplanted the word "season" that day, in his speech. I know neither of us are the first to transplant this word, but I note that this happened on the same day. I pre-anticipated the possibility of Obama incorporating my words into this speech, as he has done before. I also pre-anticipated that there would be something big at the MTV award show tying in with me, as this is something I have observed regarding their award shows many times before. Allow me also to draw your attention to the fact that one of my two dozen co-workers remains friends with Obama, having lived down the street from him in Chicago a certain number of years back.

Exactly how could my previous blog have contained something that would lead to a possible indirect involvement by the President of the United States? Re-read it. One word at a time. At a single bound.

Posted by [Steinhoff](#) at 8:27 PM 0 comments [Links to this post](#) 
Labels: [Kanye](#), [Lennon](#), [McCartney](#), [Obama](#)

Sunday, September 13, 2009

It's Been A Hard Eight Years

Stuff here regarding Pet Shop Boys, 9/11, Monk, and Ridley Scott!!!! (one exclamation mark each, each exclamation mark interchangeable)

As always, the things worth reporting this time around put me in a chain-gang with numerous other things. That's my eloquent way of reiterating that, unless one connects the statements here to other dots, the statements get into trouble when seen all by themselves. For example, with this week's Monk/Steinhoff videoclip, I refer to my comedy sketch, "In Orders We Trust", posted verifiably at archive.org on August 11, 2009, and unverifiably (as there is no timestamp from the site) at my Angelfire website on May 15, 2006 (it was also sent in an email May 15, 2006, but who's counting). One who has not checked my other Monk/Steinhoff videoclips (some viewable in my previous blogs, some at YouTube where I'm Zoomsteinhoff), wherein I usually get to point to postings of my work that were verifiably made years before the episode, might skeptically (or seemingly skeptically, if they knew better but have ulterior motives in this power situation) argue that the August 11th posting might conceivably have had benefit of inside word on what the episode would contain. Those who have seen the other Monk/Steinhoff postings, on the other hand, would sort of have to give me more credit than that, would they not.

So on with the show.

Sit

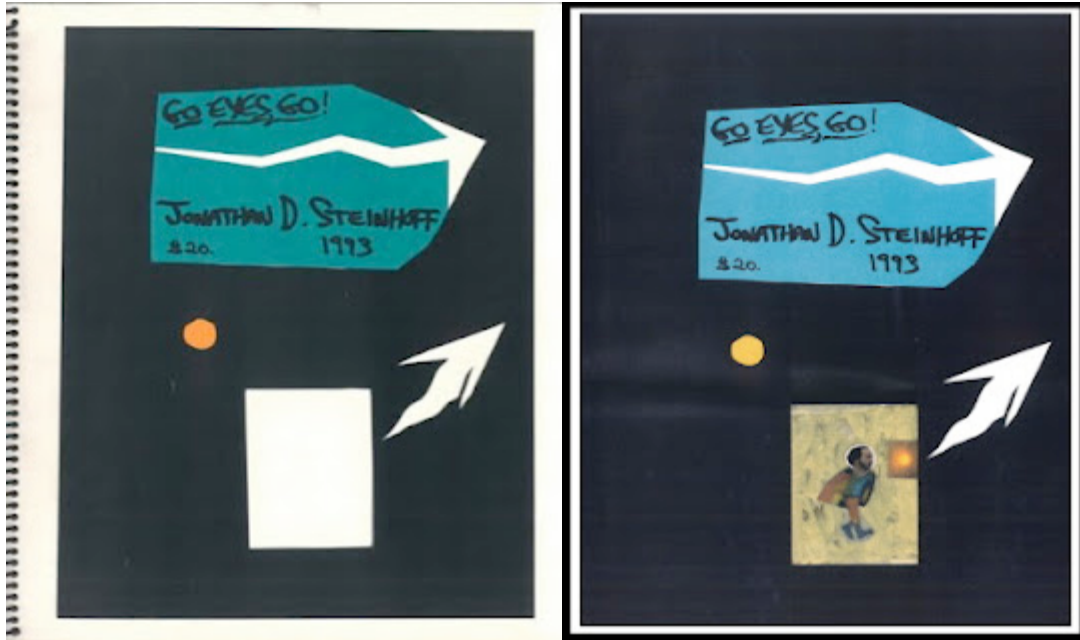
My Autumn 1993 collection of my graphic artwork, "[Go Eyes, Go!](#)" (most created pre-1993), though (as I've stated before) comprised of works that are not in any way slick/indicative of a refined technique, nevertheless has been a significant influence on a number of significant works by a number of significant people. I have long held that Pet Shop Boys not only named themselves after a work it contains, "Say Please", but also named their CD "Please" after it as well. Having seen them perform their new song "Yes" on late night television this past week, which also included a video as part of the backdrop during the performance, I now add both the song and its video backdrop to the category of Pet Shop Boys work upon which "Say Please" has been a significant influence. I include "Say Please" here so that you also can have the opportunity (without having to bother to click a link) to name your band, CDs and songs after things it contains:



The resolution in this rendering makes it difficult to tell, but a bottle in front of the woman with the dog-like nose reads, "Dog Food" (I suggest using the "Go Eyes, Go!" link to read these magically insulting words that may be responsible for provoking her tears). The quality of the print in the hard copy goes further, and reads, "Dog Food for dogs in....", and the original has another word or two after that (I did this in the early '80s, don't remember). Maybe I'll go to the trouble of "locating" it someday and finding out. (Thought I was going to say, "retrieving it" or digging it up", didn't you? Well, you don't know me as well as you thought.)

9/11 Clue Never Investigated Because Then They'd Have To Admit I Was Enough Of An Entity In Relation To Spielberg, McCartney, Etc. For The Terrorists To Choose My Doorstep To Leave It On

Here are the cover of my aforementioned, ["Go Eyes, Go!"](#) (Autumn 1993) and the title page that immediately follows:



What makes me regard these as part of a clue (as indicated in the heading of this section) are the cumulative implications of the following:

- Since 1993, "Go Eyes, Go!" was being sold on consignment in a store in NYC called Printed Matter. Eight years later, approximately half-a-year before 9/11, they asked for and received from me my current address to return those copies that were unsold, yet didn't actually send them back until Sept. 2001. They were mailed several days before 9/11 and reached me several days after 9/11.
- The image on the cover, deliberately simple/abbreviated, a rectangle that is near the sun, easily lends itself to the interpretation that it is a

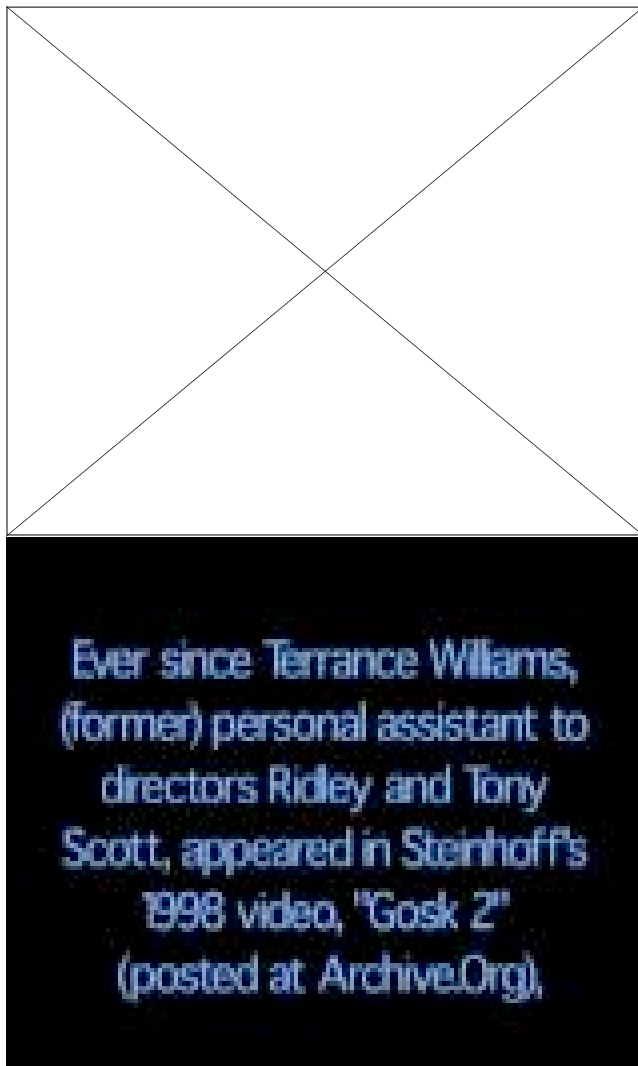
very tall building, as in a child's drawing showing a house with simple geometric lines, referenced/defined by the sun above. The arrow towards the top of the rectangle suggests a diagram of some kind in relation to the top portion of the tall building. The following title page, which features myself in Superman attire, puts the image into a more literal context of involving the sun, the arrow therefore being aimed at the sky, and, though this may be stretching it, we all know the phrase they used at the start of each Superman TV episode, "Able to leap tall buildings....". Show me someone who utters the words, "tall buildings", and I'll show you ten people who immediately hear that whole phrase in their head.

- The importance of "Go Eyes, Go!", though clearly not widely known, is enormous, containing works that have greatly influenced works by Spielberg, McCartney, Starr, and others. Therefore, it is narrow-minded to assume that an occurrence important to the history of that work couldn't have been significant on anyone's "radar".
- Other major terrorist acts of our time have also come with clues left on my doorstep (still uninvestigated), including the first bombing of the World Trade Center in February 1993.

I do not believe even for a third of a second that the NYC store, Printed Matter, had any kind of knowing involvement in a terrorist act. I think it is a well known concept that people are often made unknowing accomplices in things, pawns set in motion without any kind of idea what the larger picture is. As an example, I even believe it possible that someone working for Printed Matter could be led to believe that her distorting information regarding her end of what happened would be a "white lie" serving the interests of someone such as Paul McCartney, but shh, don't tell anyone why we want you to tell this "white lie". I have held back from being too explicit about clues that have come my way, to avoid sending a clear alert to those who might bury such clues. It has been quite some time. How long am I to wait for an investigation, an investigation that will only seem worthwhile to the powers that be once it is understood that I am an entity of sufficient note as to show up on the radar of those geared towards messing with those at the top in the first place - i.e., why would big league terrorists (or a mole on the inside) even bother with "involving" me by leaving clues on my doorstep, and so why investigate anything from my doorstep that I reported as being part of a larger puzzle?

Ridley Me This

Here is a videoclip reflecting my latest extremely significant influence on extremely famous director Ridley Scott, whose "Body of Lies" just came to a television premium channel and was just seen by me for the first time (other Scott-related blogs of mine were posted on [June 14, 2009](#), [March 15, 2009](#), and [September 21, 2008](#)):

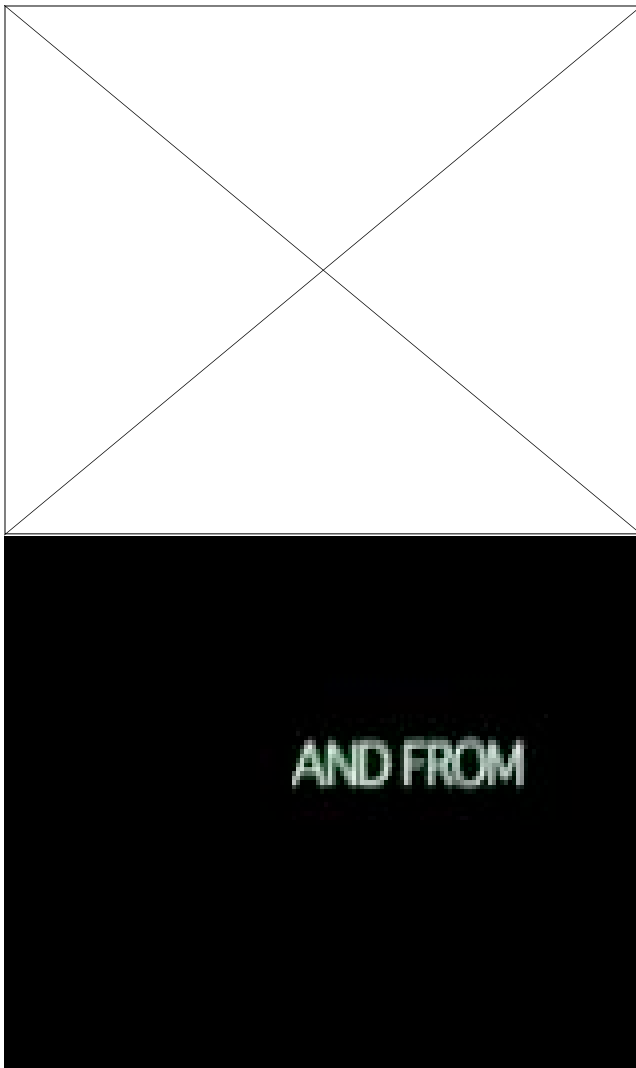



Weekly Monk/Steinhoff Videoclip

Before I post this week's Monk/Steinhoff videoclip, there is one thing that, well, I won't say it fell off the radar last time, it's just that it didn't fit, and, you know, everything has to fit, not symmetrically necessarily, that would be neurotic, but, well, anyway. Those well familiar with the Beatles movie, "Help!" (I include not only those who are merely well familiar with this movie, but also those who are actually *extremely* well familiar with it) couldn't help noticing that the previous Monk episode (August 28th) borrowed a comedy bit from that source. Of course I refer to the co-scientist in "Help!" reporting into his hidden mic, "Now I'm moving my left foot, now I'm moving my right foot." When this is met with a recrimination from his co-scientist, he mutters, "He'll thank me for this in the end." And sure enough, this week's (9/11/09) Monk episode gives Monk the line, "You'll thank me for this in the end." I have previously observed Monk episodes making inside-references to a Ringo Starr anecdote I used to tell, after someone who was a friend of mine while I was

attending CalArts reported it to me (my then-friend was there when it happened). In this August 28th and September 11th Monk instance, we have references from "Help!" to one of the two co-scientists who was involved in trying to shrink Ringo's finger to remove the ring. This makes significant the fact that, also in the September 11th Monk episode, Randy tries to see if his hand is small enough to fit through a hole in a glass window (injuring both hands on the jagged glass in the process as he wanted to test it with each hand). I now therefore consider these, in their cumulative context (and alongside innumerable other references to my material on Monk), as being a deliberate reference to my January 2009 ["Teddy Tinyfingers"](#) comedy sketch (to which I've made numerous previous references in earlier blogs, including mention of President Obama using the ending of the sketch at the end of his first week in office, giving the media their soundbite for the week).

As indicated in the following new Monk/Steinhoff videoclip, one may also want to visit my "In Orders We Trust" posting at my [Angelfire website](#), and/or at [its posting at archive.org](#), and/or my [August 22nd blog](#) wherein I announce that I had begun on making a video of it (progressing nicely!) and/or one of my many blog references to Stuart Cornfeld (such as the videoclip posted with my [August 13, 2008 blog](#)). And finally, this week's Monk/Steinhoff videoclip!



Posted by [Steinhoff](#) at 9:35 AM 0 comments [Links to this post](#)  

Labels: [9/11](#), [Monk](#), [Pet Shop Boys](#), [Ridley Scott](#)

Friday, September 4, 2009

[Not-So-Funny Mirror](#)

I'm noticing many whispers beyond the range of ordinary hearing in things said recently on Letterman and Conan. I believe in the past few months I've been able to prove my point from time to time regarding my influence on these shows, and so believe these less-demonstrable observations are worthy of consideration.

To describe something I find to be a problem with the specific content of these particular whispers, I will describe a movie scene to which I periodically refer, something from Amy Heckerling's movie, "Johnny Dangerously". Johnny is in the prison cafeteria, where one prisoner whispers something to the prisoner next to him, who then "passes it along" to the next prisoner, and so on, until it reaches Johnny, the person for whom the original message was intended. Yet though we hear the message continually get more and more distorted as it is "passed

along", when Johnny receives "it", somehow he understands what the original message was verbatim, because he is absurdly streetwise to the precise degree and manner in which messages passed along are prone to be distorted. These whispers I hear, innocent in and of themselves, contain built into them, perhaps unconsciously, an easy potential for a kid to accidentally stick his finger into a light socket, or to put it another way, they would make the kid feel inclined to stick my finger into a light socket were he to receive the distorted version that might easily emerge somewhere down the line following my response. I will include the distorted version I foresee of each of these whispers as well, to show specifically what I min.

In my June 18, 2009 blog, I mention that my video, ["Adventure At The Pasadena Batman Estate"](#), has been no small influence on various things that have come out of the "entertainment industry" (for lack of a handier phrase). One influence I had that I specifically referred to was the Tony Awards. I was thinking of the 2005 Tony Awards opening, in which Billy Crystal joined the host, Hugh Jackman, onstage. I was also thinking of the following evening when Billy Crystal made a surprise appearance on the Letterman show and continued/resumed making an inside-reference to this video of mine. I mention these things now because, on last night's Letterman, Billy Crystal went into an anecdote about encountering people outside the security gate of his estate. I could not help but connect his anecdote in some way to my video, in that Crystal is among those who have previously referred to my video, which has much to do with something happening in front of the security gate of an estate.

Potential Distortion Set-Up By Crystal: His anecdote included an overly-persistent woman after money repeatedly ringing his intercom. The implication that one is to be associated with this creepy person, whose actions also impaired, at least momentarily, Crystal's relationship with his grandchildren, paints a Crystal-clear target on one's insignia. And what is more overly-persistent than a person who insists on something that is not common knowledge, which regards someone with more money than he? Heavens!

Of all the innumerable instances of people in "show biz" interconnecting with me/my material, only one did so in relation to a contest (unless something's slipped my mind - I sift through quite a number of things done in relation to me/my material by people to make this statement). That person was the great comedian Norm Macdonald, who had some contest or another in relation to some sitcom or another that he starred in. So who was the main guest on Conan the night Conan announced the winner of his big "I Want To Blow Up Your Car" contest? You guessed it.

Potential Distortion Set-Up By Macdonald/O'Brien: By giving me to feel that Macdonald and O'Brien may well have gone to a considerable length for my benefit, this being a huge contest, and then announcing that Macdonald will be performing stand-up in nearby Irvine later this month, I'm put on the spot. If I

don't go to see Macdonald, I'm treating this important, inside-reference like it means nothing to me. If I do go, I'm on the spot anyway, I'm some person standing outside the security gate of someone's estate. Maybe if I mention all this in a blog I can remain in neutral territory, though this must all seem amazingly obscure at best to those who don't remember Macdonald's sitcom, or the sitcom contest, or don't know the degree to which my secret importance has permeated big things in the past. At worst, I'm the nutjob again. Such is the price they like to make me pay. Well, at least by writing this blog I can feel an absence of guilt from my not planning to see Macdonald.

In my previous blog of September 2nd, I referred to the moment Sean Lennon and I encountered one another as extremely important for both of us. Naturally, this is a patently insane-sounding idea to those not familiar with my serious importance in relation to Sean Lennon's father, John Lennon, or in relation to Paul McCartney, George Harrison, Ringo Starr, The Beatles, The Stones, etc. for that matter. And were my statement to bring to the minds of the ignorant the idea of an uppity peasant to see the encounter that way, I would certainly be getting off easy. However, my motivation in writing my blogs is neither to twitter away my life, nor is it to conform what I say in order to fit pre-expectations/presumptions regarding who I am, what I have done, and what my experiences have been. I occupy an extremely special place in this world, a one in a billion space, whether it is generally known or not, and the world itself is in an extremely perilous place, in certain ways reliant upon those of us who occupy such spaces, and I will not dilute and obscure the important truth about myself out of some adolescent desire to avoid ridicule and maintain a normal status among fools. But to continue. Last night, the day after my blog posting about how my encountering Sean Lennon was extremely important for both of us, Conan O'Brien joked to Sandra Bullock (yet another person in show biz on whose work I have been an influence), that it must be a big deal for her (Sandra) to get to meet him (Conan), as it is a big deal to meet someone whom one idolizes. I realize this isn't the first time anyone has ever joked in this manner in relation to celebrity, nor do I doubt that Conan has himself used this joke from time to time. However, that he said this the very next day following my blog, combined with the fact that I am a frequent influence on what Conan says/does, leads me to interpret his remark as being deliberately related. Additionally, Conan's conversation with Sandra Bullock touched on timeouts for children, and also, on microwave oven repairmen. It so happens that my most recent weekly Monk/Steinhoff videoclips that have appeared with my blogs include references to timeouts for children, and to a refrigerator repairman.

Potential Distortion Set-Up By Bullock/O'Brien: Can't a woman's conversation naturally segue from talk about her husband's profession of being some kind of super-mechanic, and can't a mother talk about her children, without some nutjob jumping up and down that it's all secretly about him? Isn't this exactly the kind of person a Lennon should be insulated from, especially if the nutjob

is operating under some delusion about importance in relation to the son of a Beatle? All valid, even important concerns, if the basic situation is skewed in a way that suggests the less you know about me the better, as opposed to the more you know about me, the more you would see that I base my position on a wealth of facts, however unlikely those facts can seem outside their proper context. Sean Lennon was very recently involved in creating a variation on that famous photograph from the last photo session his father was in, specifically, the photo showing a naked John Lennon with a clothed Yoko Ono, taken the day before he was killed, which made the cover of Rolling Stone posthumously. It could therefore be that someone who knows might wish to goad me into divulging what I know about the original situation on which that original John Lennon/Yoko Ono pose was based.

Well, I'm done for the moment with what will surely be seen by some as a paranoid rant. I mean, who has ever been legitimate in his concern that he had somehow grown to become such a threat to the interests of the super-powerful that efforts were being made to undermine one's believability through organized goading and distortion.

And finally, a [comment I posted on HuffingtonPost yesterday](#) seems to me like something I may want to occasionally re-read, not because I expect I will each time believe unequivocally in its points, but because I believe there might be substantive things "alongside" its points that are concisely expressed (I often value a point for possessing this quality):

"I just love the process by which public opinion gets molded. It's like there's some weird funny mirror factory somewhere, and then the public gets to think it's sort of seeing itself instead of seeing some massive, vast, unknown thing, and then the Internet hits or ratings appear to be up there regarding some so-called perspective, probably people manipulating the real numbers because of there being so much power there in terms of money and influence than there is with Diebold election machines, and that's how we think we're finding out who we are and how we feel.

"Even if Obama's numbers go down, or go up, so what, if somebody sneezing makes the numbers dramatically shift the other way? Stop looking at what everybody else appears to be thinking, they started fabricating that image a long time ago."



Posted by [Steinhoff](#) at 7:10 PM 0 comments [Links to this post](#) 
Labels: [Lake House](#), [Paul McCartney](#)

Wednesday, September 2, 2009

[Go Wish You Was English](#)

Just here briefly to announce the posting of my newest video, ["An Irishman Visits Ralph Kramden's Brooklyn"](#). I believe it has something important to offer

beyond humor, although it was done as a comedy piece. I may go even further, and suggest that the Irish folksinger in me that one experiences might contain some connection to my encountering, not too long ago, the son of a man of great prominence who was also of Irish descent (if you go back far enough, which you never do), [Sean Lennon](#), son of John Lennon. I believe our encounter was during an important moment in both the life of Sean Lennon and in my life, specifically, the moment when we encountered one another directly. My Irish video can also be viewed at [Archive.Org](#).

Posted by [Steinhoff](#) at 10:23 PM 0 comments [Links to this post](#)  
Labels: [Ireland](#), [Ralph Kramden](#), [Sean Lennon](#)

Sunday, August 30, 2009

[A Moment of Pregnant Pause Silence](#)



Whispers In The Darkness of Ted Kennedy's Passing

I will start off by mentioning a connection I will *not* make: Paul McCartney and Lorne Michaels, being two of the main "characters" in my March 2007 "[Frozen](#)" video, and not being two people one frequently associates as being in relation to one another, together [rendered their portrayal of baseball fans on August 26th](#), the day after Senator Ted Kennedy died. Though both McCartney and Michaels frequently tip their hats in my direction, and though Kennedy - is - politics - is - Michaels, I will not see this as being designed to make one such as myself think of Kennedy in relation to the raising-the-dead focus of my "Frozen" video. However, the possibility that this is McCartney's and Michaels' joint intention is not something I can completely overlook. Experience and intelligence can pre-condition us to consider seeing certain things in our own way, or to consider seeing certain things invisible to the majority, which is something I will be expounding on more extensively at some point during my fifth incarnation as a giraffe (unless that psychic fortune teller was lying to me).

Boston Crane Shot

In my August 1st blog I posted a videoclip that put into context Regis Philbin's and David Letterman's discussion regarding "Boston Legal" (my videoclip demonstrated to those bothering to read the evidence that this discussion grew out of something contained in my July 30th blog). On August 26th, in

celebration of Philbin's birthday on August 25th, Philbin and Letterman ended Letterman's show by following up on that "Boston Legal" discussion:



I seem to be several days late for Regis' birthday, but I wish him a happy birthday just the same. If it had been up to me I would have posted this clip a day before his birthday.

Alone With Monk De Palma

And finally, exactly what kind of week would it be without my weekly Monk/Steinhoff videoclip?



Posted by [Steinhoff](#) at 9:38 AM 0 comments [Links to this post](#)  

Labels: [James Spader](#)

Saturday, August 22, 2009

[Graffiti Is In The Eyes Of The Typesetter](#)

If These Gods Could Talk

To begin, I am pleased to announce that I have begun work on my next new video, "In Orders We Trust," which will be a very limited animation. The May 2006 script was initially emailed to two big producers I once knew, Stuart Cornfeld and Sean Daniel, back when Saturday Night Live would always include fragments from my ideas on that week's show thru my emailing to Stuart and Sean. That time around I was surprised when no fragments from my latest showed up on that week's show, but later someone wrote a book ("Gods Behaving Badly") based on it, afterwhich Stuart Cornfeld (thru Red Hour, the company he runs with Ben Stiller) purchased the rights to that book for development as a TV show. I posted my script on my Angelfire website, and recently at archive.org. Imagine if they had actually given me credit for once.

Many Are Cold But Few Are Frozen

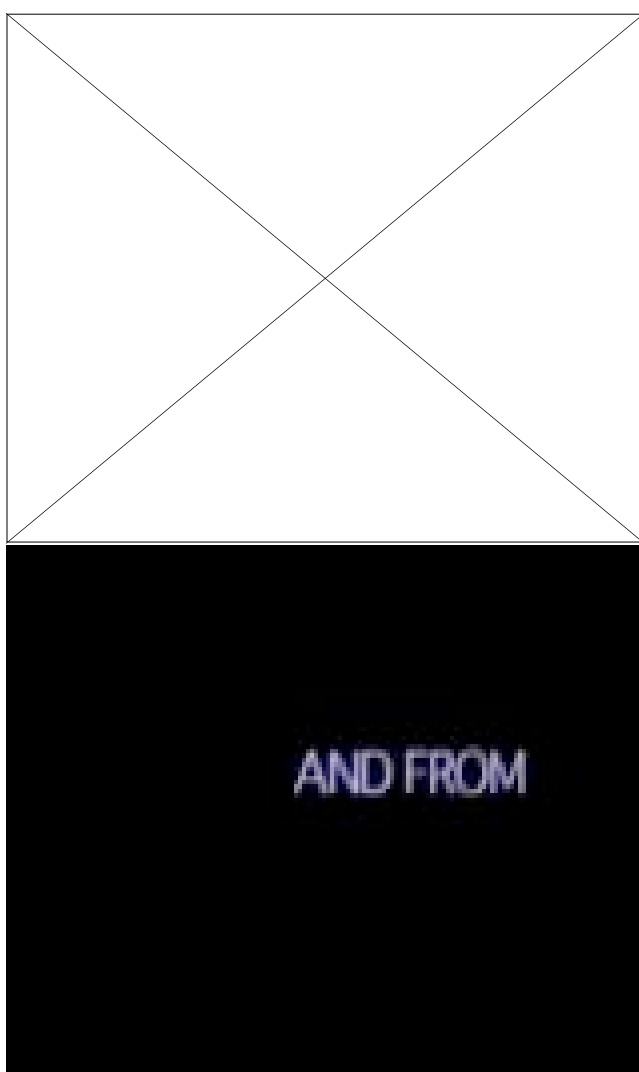
Now to go on about myself via describing what I perceive to be another reference on TV to my "Frozen" video. As seems to be the case with every piece of information I speak to, it is necessary to refer to a set of things in order to make my point:

- In my August 8th blog I was astute enough (someone's gotta say it) to observe that the August 7th "Monk" seemed to include, among its many references to my material, my video, "Frozen". In addition to the cumulative references to my material on "Monk", which I regard as a context-defining factor, I felt this way specifically because of my video's mixing together of things from different eras in American entertainment as if they all belonged to one era, which also occurred in that episode of "Monk". (By the way, I did not mean for that blog to suggest that no one had ever before handled different eras that way.) I found it important in that this is the last season of "Monk," the end of the character essentially, which can be seen as containing a general relevance to my "Frozen" video for its sustenance by extraordinary means (cryogenics) of its "characters" (two of The Beatles).
- Something I previously overlooked regarding the August 14th "Monk" episode in relation to my "Frozen" video: Monk tells someone he should stop playing his flute, he is no Louis Armstrong at the Filmore West. Those familiar with my "Frozen" video and my observation regarding the August 7th "Monk" (see previous bullet item) would agree that this August 14th Monk remark is of the same fabric.
- In the weekly Monk/Steinhoff videoclip included with my August 8th blog, I noted the occurrence of something I encounter from time to time, one show acting in conjunction with another show in relation to me/my work. It specifically pointed to an instance of this regarding the show "Real Time With Bill Maher" in relation to "Monk" in relation to myself.
- The August 21st "Real Time With Bill Maher" seemed to clearly act in conjunction with the "Monk" episode airing that same day, August 21st, by Maher doing an editorial on his show about apologizing (published by Maher earlier that day or the day before on Huffington Post as well), and the idea of Monk apologizing/not apologizing being a repeated element in that day's "Monk" episode. This did not relate to me, but it tends to reaffirm my assertion of two weeks before that Maher's show had acted in conjunction with "Monk".
- I believe I also spotted a reference to my "Frozen" video on Maher's August 21st show, though it would seem a questionable observation to those who do not see it in the context I have tried to present here.

Specifically, Maher said, "Remember the terror alerts, remember when it was like, oh my God, it's yellow today, **bring a sweater**. I, we never knew what to do." In "Frozen," Ringo responds to George's description of his experience being cryogenically frozen by writing a note to self, "**Bring a sweater**." In both cases the punchline is, "**bring a sweater**". Again, I would not make this observation if not for the entire context I see of recent references to "Frozen" on "Monk" and recent actions by Bill Maher (also: my July 11th blog includes mention of an additional Maher/Steinhoff occurrence, which I was able to prove).

This Week's Monk/Steinhoff Videoclip

And finally, this week's Monk/Steinhoff videoclip:



Posted by [Steinhoff](#) at 6:49 PM 0 comments [Links to this post](#)  

Labels: [Medusa](#)

Saturday, August 15, 2009

[It's A Jungle Out There Sometimes](#)

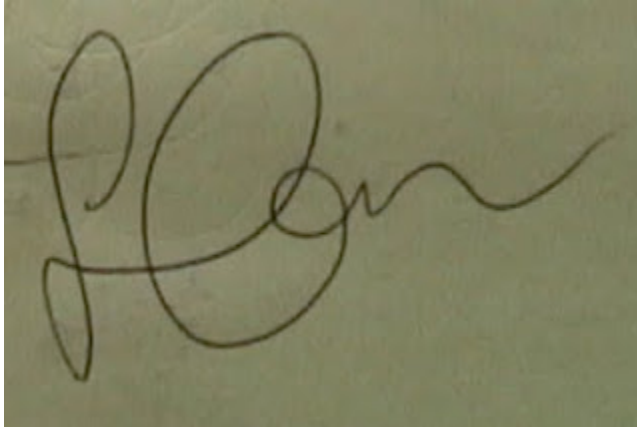
Seans and Lennons

I've finally found a way to express an important concept that I've been working on for some time, the manner of expressing it that is, though it certainly seems quite possible that someone already arrived at this ahead of me. Nevertheless, I'll plant my flag on it until I learn for certain that my discovery is unoriginal:

When one encounters a forest within a forest within a forest within a forest within a forest, one may take one step back to avoid not seeing a forest for the trees, but whether or not this accomplishes the intended purpose is not self-evident.

I will immediately put this encapsulating of a crystallization to good use, by using it as an excuse for not formulating an immediate opinion regarding an experience I had yesterday: I went to see a performance by Sean Ono Lennon at The Anthology in San Diego.

The moment I walked through the door of this small though important dinner and show venue, Sean was standing but several feet from me. I was powerfully prepared for this historic moment in both of our lives, if not the lives of millions: I took out a pen and asked him if he could autograph my green Post-It (more of an olive green than one can see here):



One thing this brought to my mind was the time, back in 1987, when I had a leftover ticket from the World Trade Center in my pocket (they failed to collect it from me during a visit there several weeks before), and an opportunity to use it towards a [similar historic moment in relation to Sean's mother](#). This difference in the specific objects upon which these autographs were signed may actually be something worth noting, but I expect that to be a thought more stimulating to the spiritual and cosmic among us (as I sometimes consider myself to be) than for the meat and potatoes crowd, who only know the value of a signature when it's on a legal document.

I don't believe I expect Sean to ever be the musical genius I regard his father to

have been (a blatantly unfair comparison, and I myself happen to be one who personally loathes the thought of my creative work being compared - attempts at apples to apples comparisons in matters pertaining to the human soul are ultimately absurd, however interesting they may be). Yet the exuberance and sense of personal accessibility that emanated from Sean Lennon onstage between songs did unmistakably bring one particular other person to mind.

I did not realize until I got home that a most peculiar "coincidence" had occurred during the show: In my blog of the previous day, August 13th, I referred to Sean Lennon in relation to Sean Daniel, including a description of a silkscreened T-shirt that I related to both.

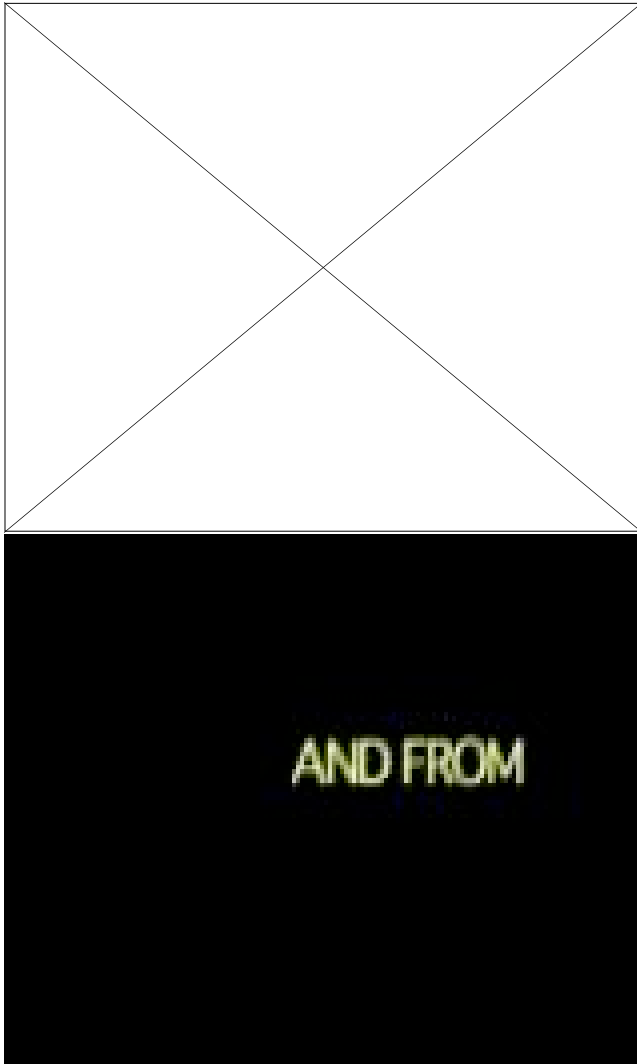


By the way, this time around I am able to offer a clearer version of the specific image on Sean Lennon's T-shirt (thusly making it easier to see why I compared it to the image of a griffin - nor am I the first to compare a chimera to a griffin).

Yet I digress from the "coincidence": One of the main things I created in Sean Daniel's silk screen shop during that summer at Buck's Rock Camp (again, please see my blog of August 13th) was the artistic lettering of the words, "Static Electricity," which I printed onto all the T-shirts I owned (I may have spared one T-shirt from this "tattoo"). So what was the running theme of the banter between Sean Lennon and his girlfriend/musical collaborator throughout their time onstage? Static electricity. An electric shock when they kissed was described, and an electric shock dramatically encountered by Sean Lennon whenever he touched his microphone, as he demonstrated through his reaction and remarks each time he touched his microphone. One might see how I am perhaps the only person who was there who is now wondering whether this static electricity might in fact not have been genuine static electricity, but rather, something we who make static electricity T-shirts refer to as, "make-believe static electricity". I am not sure whether or not Benjamin Franklin knew of this "make-believe static electricity", however, thus far no Benjamin Franklin writings on this particular subject have yet been discovered.

Monk

This brings me to the TV character who tends to respond to all human touch with a handi-wipe, Monk, and my weekly Monk/Steinhoff videoclip:



I will only add to this videoclip by stating that, once again, I might have edited it differently, that again there were other things that could have been included (such as a correlation between the flower baskets lying ominously unattended on the ground in "Gosk" after the girls had seemed so involved with collecting the flowers; as compared with the ominous image in "Monk" of the just-purchased groceries lying scattered on the street after we are given to understand that the owner of the groceries has been struck by a vehicle). Instead I was again somewhat selective in what I chose to include, and hope that those who went to the trouble of offering up other things do not feel that I was being too random.

Posted by [Steinhoff](#) at 11:45 PM 0 comments [Links to this post](#)  

Labels: [Lennonist](#)

Thursday, August 13, 2009

Time For T

A few things that I'd like to call "Beatles-Related News Pertaining To Me I Believe":

Beatles-Related News Pertaining To Me I Believe

1. As I describe in my [June 28th "Jolly Fun"](#) blog, specifically in the videoclip posted there, I find there to be circumstances when the words "fun guy" or "fun girl", when used in conjunction with certain other words, are deliberate references to my ["Fun Guy \(aka 'Karma Movie Idea'\)"](#) movie idea, an idea I wrote in 2002 that led to something other than a movie, namely, the creation of the TV show, "My Name Is Earl." It being that Mr. Paul McCartney is no stranger to inside-references in relation to me (which I regard as a major understatement), I found something in a [recent interview](#) he gave to be just such an instance:

"....he (Michael Jackson) was a **fun guy**. And what happened eventually was that he bought the Beatles catalog.
And I was quite excited because I thought, now he's historically placed to **rectify a wrong that had been going on for many, many years....**"

2. These photographs of [Sean Ono](#)



[Lennon](#) © Splash

from a few days ago particularly struck me, particularly owing to the T-shirt he is wearing. It immediately reminded me of when I was a camper at Buck's Rock Camp in 1971 and Sean Daniel was a counselor in the Silkscreen Shop. In addition to being the first person from whom I learned of the college I attended, CalArts, Sean Daniel has other claims to fame as well(!). He was a friend of each of The Beatles (and other people, including Spielberg), as well as heading David Geffen's film

company (before Geffen formed DreamWorks and after Geffen was with Lennon at the moment Lennon was killed). Pandora, a girl at Buck's Rock, created a great silkscreen of a griffin, and Sean organized an opportunity for those interested (including myself) to line up and have the griffin printed onto their T-shirts. Sean Lennon's T-shirt resembles a griffin T-shirt. Sean Daniel's birthday is the day after tomorrow (August 15th). My experience (which may be quite different from the experience of most of the people who have ever lived) tells me that these two Sean griffin/griffin-like T-shirt incidents should not necessarily be seen as disconnected. And though I was not the only one to have a griffin printed on my T-shirt that day in 1971 (courtesy of Sean Daniel and Pandora), a few things have occurred since 1971 that cause me to consider this, if there is a this, as being aimed towards me. For one thing, I once sent a fax to Sean Daniel regarding a movie he produced, "Mummy 2," wherein only one word throughout my fax was written in caps wherever it appeared, which was occasionally: "griffin". After my fax, "Mummy" star Brendan Fraser named



his son Griffin.

Should one wonder if there was

a Sean for whom Sean Lennon was named?



Posted by [Steinhoff](#) at 12:05 AM 0 comments [Links to this post](#)  
Labels: [griffin](#), [Sean](#)

Saturday, August 8, 2009

Time Marches Sideways

There have been a number of little tiny, eency-weency things since last time, furthermore, I mean things that are references to me/my work, on television to be specific, some things I would compare to whispers in the barely audible range. I'm not going to bother with everything, but rest assured, I heard it. Even things that weren't there.

For example, I know that the show "Monk" makes inside-references for me in just about every episode, but was that a reference to my "Frozen" video on the August 7th show, when they put a new Beatles album into a timeframe that wasn't quite historically accurate? Like in "Frozen," where the Beatles are in the 21st century but the SNL TV studio is out of the '40s and '50s? Or when Natalie calls to Monk to revive him at the moment of need to be the hero, as in "Frozen," when John and George are awakened at the world's moment of need, to become the heroes? It being that this was the season premier of the final season of "Monk," which was something the episode played off of here and there, doesn't that make it more valid to correlate the episode's sleeping hero to the cryogenic sleep of John and George in "Frozen"? "Monk" the TV show will soon be gone, as will Adrian Monk, but in TV land could there not someday, in response to a public need, ever be some form of revival of Adrian Monk? A TV commercial for a household cleanser perhaps? The phrase "better off dead" comes to mind.... okay, but how about a TV movie for a reunion? Obviously a real possibility. And then the time in-between would just seem like some sort of "[timeout](#)"....



I unfairly have print going by in that videoclip at the same time you're supposed to be listening to the explanation that nearly every episode of "Monk" makes inside-Steinhoff references, almost as if I thought we lived in an age where you could pause things, read, then hit play, or play that part of the videoclip twice. I know it's just plain bad videoclip editing. Oh well, maybe it's only there for people who are really willing to take the trouble, instead of those who would just as soon have it be in one ear and out the other. By the way, many of my other "Monk" videoclips can be found either on YouTube (where I'm "Zoomsteinhoff") or within my previous blogs.

I have another exciting installment of Steinhoff and Conan for you as well:



An additional thought regarding Conan O'Brien also crossed my mind, regarding the clear indications that people connected with his show follow me: Are Conan O'Brien's people following me around because they're trying to work up the courage to offer me a job as a comedy writer because I'm really funny sometimes but can't find the courage because there are other times when I'm not funny but maybe those other times I'm not really trying to be funny I'm only sort of trying to be funny?

And finally, as is often the case with Paul Giammati-related matters, his appearance this past week on The Daily Show brought me to mind. Allow me to explain. I've occasionally included in my videoclips pieces of a class film I was involved in when I was a first year film student at CalArts. The film, made in 1973-74, is called "Limbo," and is about a gorilla named Limbo. It so happens that Tim Burton, who also went to CalArts but wasn't part of the "Limbo" class, though Mr. Burton has been influenced by me to a substantial degree, did a remake of "Planet of the Apes". In that film, Paul Giammati played a gorilla, by

the name of Limbo. And so, sure enough, The Daily Show, which has also been influenced by me to a substantial degree, chose the night of Paul Giamatti's appearance to do a lengthy bit with John Oliver about chimpanzees versus orangutans. One may also wish to correlate the word "limbo" with the word previously focused on in the "Monk" videoclip in this blog, "time-out".

This past week I also happened to see a look-alike for Steven Spielberg, who is yet another person on whom I have been an influence to a substantial degree (Spielberg, not the look-alike). The absence of a beard made it something of a challenge, but I'm mostly doubtful that it was Spielberg himself. Nevertheless, the whole thing leaves me up in the air.

And speaking of Spielberg, limbo, being left up in the air, frozen and timeouts, I should mention that I will be putting together a videoclip regarding the most recent "Mummy" movie to make it to the premium channels as soon as the most recent "Indiana Jones" movie does likewise. I intend to include the Sean Daniel-Steven Spielberg connection as it applies to these two films. I certainly hope the suspense isn't killing anyone.

Posted by [Steinhoff](#) at 1:44 PM 0 comments [Links to this post](#)  

Monday, August 3, 2009

Silence Needs To Shut Up Sometimes

Brevity is the. And in that spirit (a spirit sometimes but not all the time in direct conflict with the articulation of complex things that should be communicated but aren't because idiots go way too far in the presumption that they truly understand the implications of brevity is the so they arbitrarily assess lengths of communications and attach cutoff points instead of individually assessing what content a particular matter calls for, and what distortions might be implied and spread in a pervasive manner through the absence of extensive communication), I will just mention this time around that my newest little video is complete, and can be viewed either at [archive.org](#) or on [YouTube](#). I feel I should add that it is entitled, "Larry Houdini and Napoleon Escape (video excerpt)". I also feel I should add that I do not believe its value has anything to do with the idea of ridiculing insane people, who I love from afar (the further the better), but rather, that through the medium of humor, it permits a metaphoric point of focus regarding people connecting with people, or not, beginning with the disconnects residing inside and outside the insane. And this great little video of mine (how I go on) doesn't even read as anything so complex when you don't wish it to!

Posted by [Steinhoff](#) at 9:52 PM 0 comments [Links to this post](#)  

Saturday, August 1, 2009

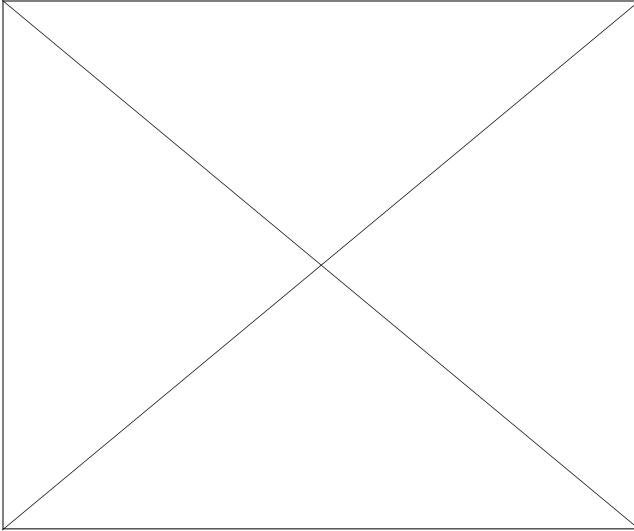
Excavating The Truth In Seven Words Or

Before I let you see this videoclip, I feel I should first make a certain point that I've made from time to time regarding some of the videoclips I've posted on this

site: nothing is proven by it, unless you read my July 30th blog when it was published and not two days later. Because this here blog site may indicate a publication date, yet one finds that it can misrepresent the actual date of publication, whether one wishes to have this site serve as a reliable record of the date of publication or not. For this reason, I did not create this videoclip to prove something, I made it to pass something along to those who already believe in my veracity, and to those who may someday believe in my veracity (as opposed to those who presume me a liar, an idiot, or delusional).

For that matter, those things I've copyrighted with the Library of Congress are scarcely proven to one and all as having been created when the copyright states they were, in the sense that those who cannot access these works through the Library of Congress wouldn't get their proof of the exact work's date of publication until such is demonstrated in a court of law. And as for common-law copyright, even if a hundred people saw a 1993 video of mine in 1993, you don't get to see those hundred people bearing witness to the fact that it was indeed created no later than 1993, and you wouldn't have to believe them if they did bear witness. Then there's the stuff of mine posted on sites where the date of publication presented is to be relied upon and cannot be tampered with. Yet who knows, perhaps someday those sites will be gone, or my works banished from them. Because in order for me to show that I'm the major influence I claim to be, I don't just post my own original videos - I also post videoclips like the one you'll see in this blog, videoclips that contain things copied off the TV (a no-no that leaves me vulnerable). I post such videoclips in order to be able to make a clear point, by way of inter-editing my works with the works they've influenced, showing the cause and the effect side-by-side. Because, fancy that, I'd like people to see what I mean about my being a major influence.

One thing I might be saying here is, despite my considerable and extensive influence on innumerable works by others, from The Beatles to Starting Up A Brand New Day to the Rolling Stones to Spielberg to you-name-it, I'm still left at square one, no doubt because it serves the interests of the powers that be - which might be more tolerable if not for the fact that I am *so* major an influence. Is it possible that this ultimately taints the works of all who found their rationale for leaving something essentially of a historical nature in such a convoluted state? God knows. It is unfortunate that I am not made out of rubber, able to exhibit flexibility in all matters of consequence. And so I still look for something to happen regarding this situation.



Posted by [Steinhoff](#) at 11:15 PM 0 comments [Links to this post](#)  

Labels: [Denny Crane](#), [John Lennon](#)

Thursday, July 30, 2009

[Connecting The Olive Branches](#)

First:

I'm pleased to begin by making what I for one consider an important announcement: I'm currently at work on a new video, which will be a very brief excerpt from my new comedy scene, just posted a few days ago at [archive.org](#), ["Larry Houdini and Napoleon Escape"](#).

Next:

Though I'm well aware that the point made by this following videoclip fails at being self-apparently valid, I feel that Letterman is falling way behind in his competition with Conan to make inside-references to me/my material, therefore I shall go ahead and credit them this one, though it be at personal expense to my own credibility among the "uninitiated" (as if I ever had

credibility/credit with that group to begin with):

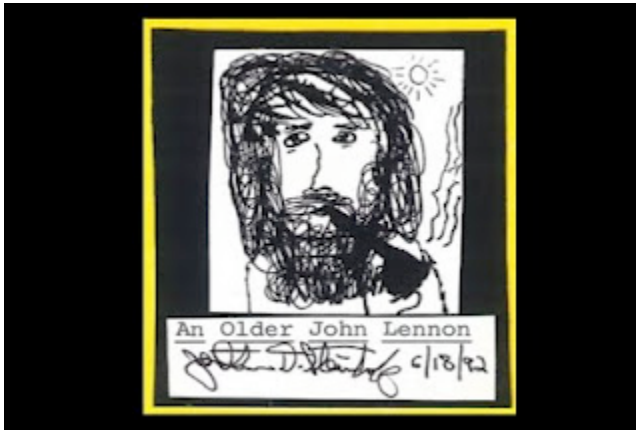


Third:

I'm continually getting the feeling that people who write articles at HuffingtonPost.com are reading my blogs, not just because of content but also because of timing. For example, a day or so following my blog wherein I state that Conan and Dave should go cold turkey on their need to ridicule anyone who uses pot, General McCafferty wrote a blog at Huffington Post where the title referred to an addiction to imprisoning people for "drug" use. By the way, I felt compelled to post a Comment to that article, as I think it's time someone started screaming about how certain commonly used phrasing ("substance abuse", "drug abuse", etc.) lumps the heroin addict together with the casual user of pot. It essentially generates a prejudice, inciting/promoting/sustaining/encouraging/suggesting, etc. a mindset against casual users of pot that is totally disconnected from reality.

Fourth:

I once sent to Paul McCartney for his birthday the following drawing (now contained within my collection of graphic artwork book, ["Go Eyes, Go!"](#)):



This birthday gift led to the opening line on the opening song of his "Flaming Pie" music CD, "The Song We Were Singing":

**"For a while, we could sit, smoke a pipe,
And discuss all the vast intricacies of life"**

By presenting the idea of sitting, smoking a pipe, and reflecting on things with another person, McCartney is clearly and deliberately taking the concept of smoking a pipe and **playing** on the different connotation pot brings to it, contrasted with what sitting and smoking a pipe meant in an earlier time. Because we are familiar with the context McCartney brings. My drawing, with its title, does the identical thing with a pipe, it **plays** on the once traditional connotation of pipe smoking as something an older person does, involving tobacco and reflection, contrasted with what pipe smoking means in the context The Beatles and/or Lennon brings. It also makes a larger point about the different context of our lives from those who lived before our time, and the need for redefinition this brings. We both make the point with the identical "prop" and in an essentially identical manner. Thus, as with many things McCartney brings to the world, this is something I brought to McCartney.

I bring it up today because President Obama seemed trapped by outmoded mentality when he had the cop and Gates come together for a beer. And now people having a beer together is burned into the idea of a dignified way to iron out what might from the outside appear to be racial tension. I therefore draw special attention today to the opening line of Paul McCartney's "Flaming Pie" music CD. Maybe those who sit together and pass around a pipe emanate a greater aura of dignity to a moment of coming together. Some will see things as I do.

Posted by [Steinhoff](#) at 9:24 PM 0 comments [Links to this post](#)  

Labels: [Flaming Pie](#)

Sunday, July 26, 2009

Honk If You See A Clown's Nose

So I'm driving on the freeway this afternoon, or this morning, it was right around noon, and there's this guy driving next to me on my left. He looks almost exactly like Paul McCartney, only obviously he isn't because he has white hair. But as I am someone who plays a major role in Paul McCartney's artistic life, for the sake of the history of humanity I decide I should try to be more sure. I reposition my car in relation to him, so that now he is driving next to me on my right, and he still looks like Paul McCartney. So I decide there's only one way to be certain, I'll drive in front of him and look at him through my rear view mirror, as no one can fake this acid test. Before I can do this, however, the traffic gets bad and each lane is moving in fits and starts. I had considered previously driving behind him for quite a substantial distance to see if he was driving from L.A. to Liverpool, that would cinch it. But hey, if Paul McCartney wants to lose me he'll lose me, and if he wants to not lose me he won't lose me, irrespective of traffic. What do my steering wheel and gas pedal really have to do with it, considering the real options available to a billionaire? And then my lane of traffic (it's now been ten minutes since the last time the McCartney look-alike was anywhere near me) comes to a near-complete stop. It turns out, a van driven by a guy with clown makeup and a clown nose on had a completely flat tire, yet he was inching along just the same. And behind the van, inching along with blinkers flashing, a car also being driven by a guy with clown makeup and a clown nose on. Hey, you don't need clowns with flat tires, I can take a hint - unless.... well, it's pointless to conjecture when the possibilities are endless.

This reminded me of the time in 1983 when I was sitting next to a guy dressed up like **Sherlock Holmes** in London's Baker Street Underground Station. McCartney was across the platform, the rest of the station being nearly empty (it was May 13th, approximately 11pm, and I'm sure everyone who was there will verify everything I've reported here). The next day (still 1983) Nat Greenberg, an old friend of an old family friend (Phil Gordis, who plays Mr. Kelbman in my Dostoyevsky video), invited me to a dinner party (Nat used to live next door to McCartney in **St. John's Wood**). I had only been in London for a few days, had never been there before. After the dinner party (two weeks later), Nat said I could crash at an unoccupied house in **St. John's Wood** he was going to sell.

As for Baker Street, besides being known for a song I was an influence on, entitled "Baker Street" (which includes the line on which I was *not* an influence, "**he's the rolling stone**"), it is also commonly associated with **Sherlock Holmes**. Furthermore, shortly after the McCartney-and-Steinboff-in-Baker-Street-Station moment, McCartney released the movie, "Give My Regards To Broad Street," where the bad guys are **Rathbone** Industries, actor Basil **Rathbone** being another name commonly associated with **Sherlock Holmes** (the shot introducing McCartney in "Broad Street" came from my 1978 video,

"How Did The Future Learn To Play Monopoly," which I had left with film producer Sean Daniel, a friend of McCartney's and the first person from whom I had learned of CalArts, the school I attended).

So the main thing is, today is Mick Jagger's birthday: Happy birthday, Mick Jagger! (I think he's a Rolling Stone)

I almost forgot, it appears from something Seth Rogen said on Conan on Friday, 7/24 that his people also followed me, several weeks ago.

Posted by [Steinhoff](#) at 5:48 PM 0 comments [Links to this post](#) 
Labels: [clowns](#)

Friday, July 24, 2009

Feet And The Ground

Before presenting this solid proof that I know what I'm talking about all the time make no mistake, I shall first beg your indulgence and clarify something from my previous blog.

In my previous blog, wherein I refer to specific things on Letterman and Conan regarding alcohol use, I expressed my belief that these TV shows did things apropos of what I had stated earlier that day in a comment (on Huffington Post in response to an article) about excessive targeting of pot use when alcohol use can just as easily be targeted. I believe this kind of targeting has less to do with the effect of pot on people and more to do with alcohol being legal, so therefore talk show hosts tended towards letting that fact make their choice for them regarding whose mind functionality to ridicule. However, I did not mean to say that alcohol use is never a target, nor that every time it is this is therefore being done apropos of something I stated. I was very specific about the very specific context that led to this specific assessment in this specific instance.

I might also add that, while it is generally understood that alcohol use can mean the consumption of a dignified glass of wine with dinner, and not necessarily drinking a bottle of whiskey five times a day causing one to be drunk on one's ear, the correlation in terms of pot seems strangely absent. Pot use is only represented as causing people to be stoned out of their minds, with no balanced mind functionality and no entitlement to dignity while under the influence, unlike those who use alcohol in moderation. Until this changes, I must condemn such blatant prejudice and the dangerous, massive disrespect of and interference against all of the legitimate people doing important things that it propagates. Is it just ignorance of the relatively benign aspects of pot use, or a tendency to offer up a random group of people for everyone to beat up on (perhaps without physical violence, but beat up just the same), tapping into the suppressed malicious bile of neurotics passing themselves off as the embodiment of sanity? And portraying themselves as society's voices of morality?

Letterman and Conan, you are of course terrific, I know you can cold turkey on this urge to ridicule pot use, and when it's over, and you're just targeting Republicans and right-wing Democrats as you should, you'll see it was worth it, and you'll have me to thank, but you'll never acknowledge my contributions outright, will you? No, never. Well anyway, the following videoclip, which makes reference to the 7/23/09 Conan in relation to my 1993 "[Mall Man](#)" video, pretty much speaks for itself (may I add that it should be seen in the context that for over a month now I've been pointing out that I recently seem to have some kind of a place influencing late night television, more than I usually do, at least):



Posted by [Steinhoff](#) at 10:14 PM 0 comments [Links to this post](#)  

Labels: [socks](#)

Wednesday, July 22, 2009

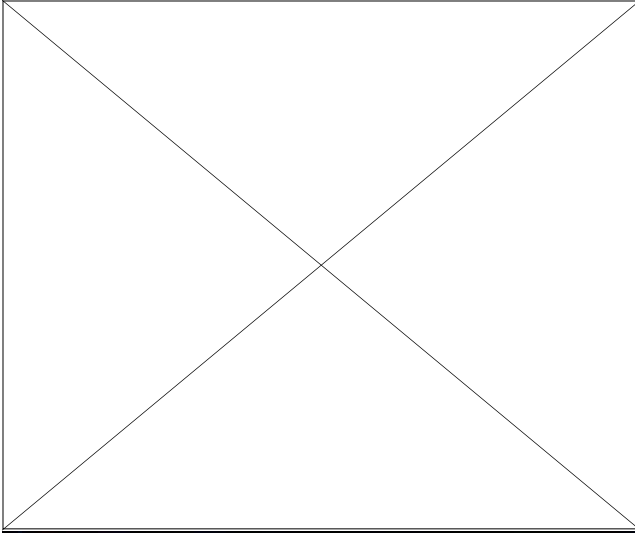
[Follow, You Idiot](#)

Much that is worth saying in this world requires a substantial amount of context/backstory in order to appreciate the important reason why it is even being said. And yet it seems as if the Twittering-Away-The-World society we're moving towards generates the idea that anything that fails to produce an immediately positive, instant reaction, anything that needs to call forth a non-self-apparent context, isn't worth anyone's time. We who inhabit non-self-apparent contexts should recognize the increasing need to stand our non-self-apparent ground. Knowing that I exist in a world where corruption and convolutions are fed by evil, stupidity, and just plain lack of wisdom, I find myself apprehensive that the last word on so much might ultimately be allowed to be nothing more than a "twitter".

What brought all this on? The simple fact that, once again, for the millionth time, I must insist that before my words are judged, a few things must be carefully put together to appreciate a point I wish to make, and that it will seem only too easy to justify that I am asking too much. Well, here I come, ready or not.

In a number of my more recent blogs, I've demonstrated that I've been an influence on Conan O'Brien's "Tonight Show" and on David Letterman's "Late Show". My proof has been particularly manifest to those who are intelligent, and also particularly manifest to those who have witnessed the dates of publication of my blogs in relation to things that followed. As I've expressed before, this blog site makes a poor witness, considering that one can tamper with the date of publication - that is, unless one reads the blog on the day it appears, then you know when I said what. When I've fallen short of being able to provide proof of my influence (many things are done by us and happen to us that we will never be able to prove in an absolute way), I've asked that the credit to which I am entitled be applied. Credit from those times when proof is in fact provided, even beyond when my blogs did or did not appear, the proof residing elsewhere. I ask that my as yet unproven assertions be nevertheless considered without the taint of cynicism, that this is something to which I personally am entitled.

It is because of there being such recent interest in me by Letterman and O'Brien that I wonder about several things that happened last night on these shows in relation to myself:



And now I direct you to a Comment I made (as JonathanDS) to an article posted on Huffingtonpost.com (on July 21st at 12:16pm, prior to the taping of either show), the article being entitled, ["Smoking The Green Shoots"](#) (after you're



done, I have a yet another comment or two):

I draw attention to this because Dave and Conan are among the first people I think of when I wonder why it so often happens that alcohol use escapes being the target of cliches. Again and again, we are asked to applaud the assumption that the minds of people who prefer pot to alcohol are to be disrespected. Nevertheless, the audiences of Dave and Conan are not exclusively comprised of people so unanimous in their opinion of pot, so we often see a fence-sitting act - but rarely is it suggested on these shows that the minds of those who occasionally touch alcohol are necessarily suspect. It happens, but far more often, when pot or alcohol are interchangeable for the choice made by these talk show hosts as to who to ridicule, that those who like a glass of wine get to maintain their respectability, and those who would instead choose a joint.... lose.

Because of the particularly recent inside-references to me/my material on these shows, I seriously consider it possible that I might have made a difference, at least momentarily, with regard to the moments shown in the videoclip.

So: now let's all take the two hours we millions spend watching these shows every night, millions and millions of hours when put together, and use that collective time and energy (waning, sleepy energy, but I'm not picky) to build a, to build a.... I'm going to need a moment, I'll have to get back to you on this. I know there's got to be an untapped resource waiting for me around here somewhere, God knows the world is waiting for it.

Posted by [Steinhoff](#) at 7:39 PM 0 comments [Links to this post](#)  
Labels: [thyme](#)

Monday, July 20, 2009

[One Small Stepbrother For Man](#)

Overcome by the guilt that can only come from being a major influence here and there on Will Ferrell yet not seeing his movies until they come to premium cable channels and even then sometimes not seeing them immediately (this does not include movies that involve Stuart Cornfeld and Will Ferrell, I will always go see Cornfeld movies as soon as they come out in theatres), this time around I saw a Will Ferrell movie on the first day it appeared on a premium cable channel. I refer to "Step Brothers," which was made available for viewing on Starz On Demand Early Premieres today for the first time.

I will not write a movie review, however, I do feel compelled to say that I consider this movie to be truly original for the particular brand of absurdity in its premise, the specific unreality that permeates its characters and what they are capable of. I also see that it is highly unlikely that this movie will ever really be recognized for its originality, but will instead always be the target of tired, cliched criticism by those among us who are presumed adult and serious. Some will feel generous to grant that it is an "anything goes" slapstick comedy, however, I see significant creativity beneath the unreality, not unlike the way I believe the scifi "Twilight Zone" premises illuminate more truthful, insightful revelations regarding human emotions and the soul than do the so-called real premise upon which serious Chuck Norris-type characters dwell.

In this movie Will Ferrell continues his tradition of frequently being influenced by me in a big way. Back when I saw his small part in the first Austin Powers movie ("Austin Powers: International Man of Mystery," 1997), Will Ferrell's character performed an action I perceived as being based on my 1978 video, "How Did The Future Learn To Play Monopoly".

In my 1978 video, set in a relatively primitive future, a prisoner is brought before the king, refusing to divulge how to play Monopoly. The king has a whole Monopoly game, and the prisoner is the only remaining man alive who knows how to play Monopoly. Yet as if having learned a lesson from Prometheus, the Greek mythological character who gave fire to man, the prisoner will not be responsible for corrupting the human race. Alright, I was making a metaphorical statement about the very seed of capitalism. However, the prisoner's great feeling of repugnance at the thought of bringing knowledge of Monopoly back into the world did not necessarily represent my personal views on economic systems. I wanted to show how the seed of something that can be pervasively superimposed over everyone's life can exist in such sheep-like clothing - unless one sees my choice of Monopoly as random, the prisoner character's extreme feelings towards it totally absurd. My video obviously suggests a backstory to his aversion, yet leaves you to guess about it. And now back to the story: Next, everyone around the king begins to chant, like children who know the power of acting as one, "We wanna play Monopoly! We wanna play Monopoly! We wanna play Monopoly!" The prisoner finally cannot stand it, blurting out that if they will just stop torturing him with their chanting in this way he will give in and teach them how to play Monopoly. And so he does.

In the 1997 "Austin Powers" movie, Ferrell's scene is similar, where the childish, repetitious chanting of something humorously produces the effect of forcing a character's desired capitulation. One might also note that the premise of "Austin Powers" involves an individual who is something of a singular remnant of a bygone era, or at least the only one who hasn't moved beyond it, and is at one with ways that others are now outsiders to, despite there having once been a time when many were a part of the grooviness. This gives Powers much in common with the only remaining survivor from among all who knew the secret of how to play Monopoly. To be totally convinced of my influence on the Ferrell character in that movie, you might also need to be familiar with how often people such as Mike Myers et al are influenced by me.

And so, when years and years later Ferrell made his YouTube surprise hit videos with the very, very little girl Pearl, "Landlord" and "Good Cop, Bad Cop," wherein the ability of a small child to be ultra-insistent and unyielding (childish, to be precise) pitted against an adult prove far too powerful for the adult to be able to hold his ground, I was already on that page with regard to Will Ferrell. In fact, "Good Cop, Bad Cop" even has the Ferrell character divulging his great secret to the very, very little girl, Pearl (she interrogates a murder confession out of him). This would have reminded me of "How Did The Future Learn To Play Monopoly" even if Ferrell in "Austin Powers" had not.

This thing about children encapsulates much of what "Step Brothers" is about, the power of childishness to dominate adult situations in so big a way, something one could liken to David and Goliath, in that one seemingly powerful is actually no match against one who appears comparatively weak. This idea is more specifically focused on when we see the schoolchildren are able to so completely overcome the two adult stepbrothers.

The filmmakers seem to share my perception that the stepbrothers in relation to the schoolchildren epitomizes something at the core of the movie, for the final scene of the movie is their return match, offering the moviegoer a way to crystalize on the growth of the stepbrothers - absurdist growth, of course.

Posted by [Steinhoff](#) at 8:57 PM 0 comments [Links to this post](#) 
Labels: [children](#)

Sunday, July 19, 2009

Water Is My Friend

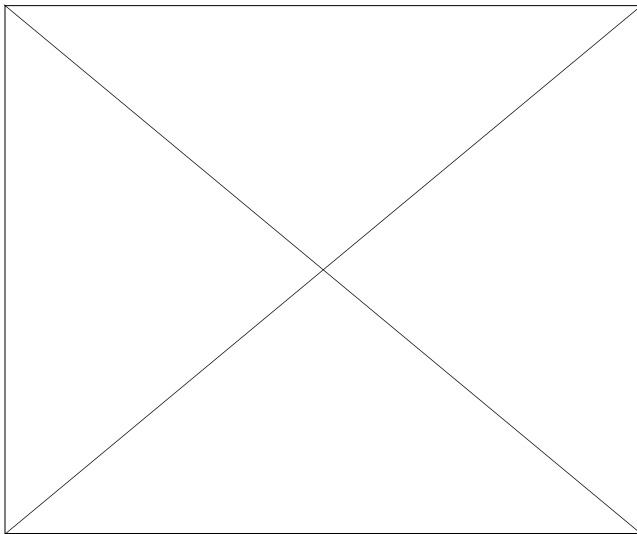
A brand new thought has occurred to me, and like many of my brand new thoughts, it might actually have been 42 years in the making, five seconds here, two seconds there, it all adds up to real time spent. Sort of like only thinking about pancakes once a week, because that's how often you have them. Yes, I am going to attempt the impossible: a hypothesis about the Beatles song, "I Am The Walrus".

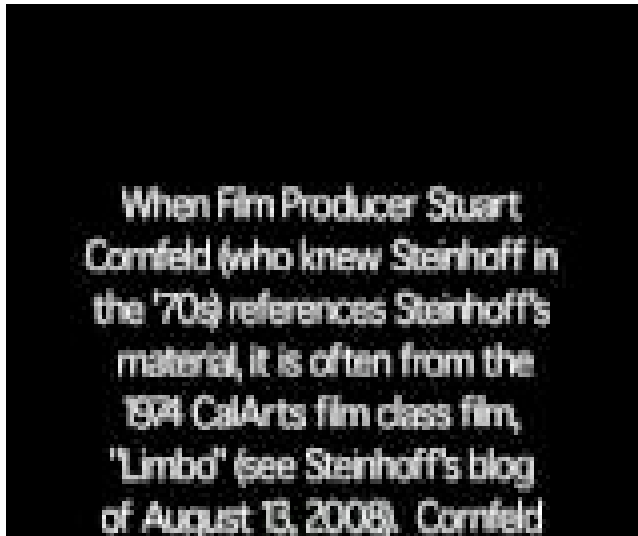
First, matters of comparatively lesser importance (come to think of it, if my upcoming hypothesis has any validity, there are few matters in the world with greater importance - this may be an exaggeration prompted by a momentary enthusiasm).

Matter of lesser importances number one: my DVR crashed, which means, I saw neither Letterman nor Conan on Friday, July 17th, as my plan had been to watch them on DVR after they aired. Those who have been following my blogs might consider this a matter of potential significance - I cannot say, as I haven't seen the shows I missed(!). I will point out that something that occurred on the Thursday, July 16th Conan related to what I blogged on July 15th, 4am in relation to Conan: I blogged the idea that there is danger in sports if a ball comes at you with great velocity (in the instance I cited, danger to Conan's sidekick, Andy Richter). And so on the July 16th Conan, Venus Williams hit a tennis ball "to" Conan, Conan garbed in a catcher's mask and talking about the danger he was in from the ball coming at him at a great velocity. The following night, July 17th.... I don't know what happened on Conan, or Letterman.

My DVR has since been replaced by AT&T (all recorded shows gone), though who knows what might have made it happen in the first place? I use the word "might", and thankfully no one likes hypotheticals, and so therefore I can leave behind the "whole thing" now that the DVR has been replaced.

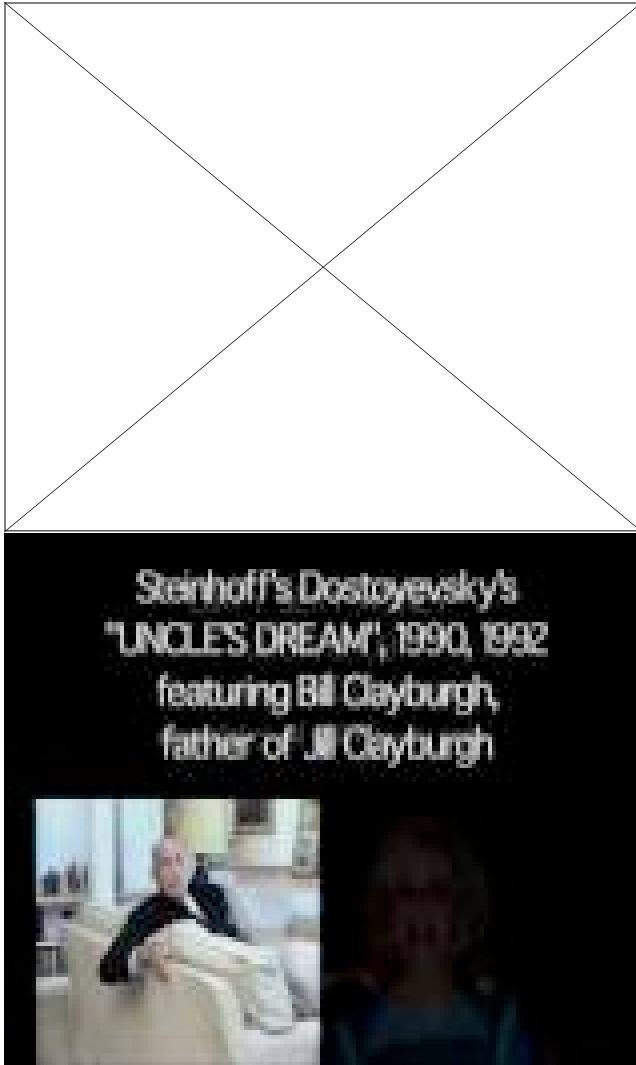
Next, I finally got around to seeing the Will Ferrell movie, "Semi-Pro". I've often been an influence on what Will Ferrell does (including the night of his farewell from SNL), and this movie is no exception. I will let this videoclip speak for itself (enabled to do so by all the printed words I've worked into it):





Well, it almost speaks for itself. I should add that, while the student film "Limbo" referred to in this videoclip was a film class project, wherein 15 or so people made various contributions in various ways, the scene shown here was by me, guided by the basic plot of the pre-written story our class used, but mine nevertheless.

This next videoclip regards the now-cancelled TV show, "Dirty Sexy Money," the last few previously un-aired episodes of which are now being shown on ABC. This TV show, like many other show biz product, has in the past made inside-references to my work. The thing of particular interest is that (the late) Bill Clayburgh, the father of one of its stars, Academy Award winning actress Jill Clayburgh, was my next-door neighbor in New York City during most of the '80s and early '90s, and appears in my [Dostoyevsky video](#). In presenting this videoclip, I also offer you not [one link](#) but a [second link](#) as well to videoclips showing other times when this TV show made inside-references to my Dostoyevsky. So now the latest (though originally intended for airing around Thanksgiving 2008, apparently):



And now on to The Beatles. Specifically, as promised, I offer my hypothesis about the Beatles (Lennon basically) song, "I Am The Walrus". To do so, I feel I must first attempt to dispel the notion that if Lennon himself says the words to the song are all nonsense, therefore it's all nonsense. I use as my example to illustrate this another Lennon claim that one should take with more than one grain of salt. With regard to his album, "Double Fantasy", Lennon on the one hand explained that album title as being in connection with a planned follow-up album to be titled, "A Heart Play" - from a fantasy to a play. The strict meaning of the words "Double Fantasy" are about **two** people and **fantasy**, fantasy being a word one associates with an act of the imagination. Two people are on the cover, John and Yoko, pretending (as in "fantasy"), to be unassociated individuals waiting for a traffic light, and then suddenly kissing (by the way, in 1974 a close friend of Lennon, Howard Smith, once suggested to me that in New York City I could just start up a relationship with a woman while standing next to her waiting for a traffic light. Howard was amazingly gregarious). Yet Lennon also claimed that the album was named after a flower

(when translated) called, "Double Fantasy". I dispute this - not the existence of such a flower name, but that this explanation provides the entire meaning of the album name. No doubt the flower name first put the idea in his head. However, I argue that if someone with the last name of Smith gives their son the first and middle names of George Washington, and then someone named Jones does the same thing, but claims their son was named after George Washington Smith, Mr. Jones would certainly have to accept that, as far as everyone is concerned, he can say this all he wants, just the same George Washington Jones has been named after George Washington, period, and if he didn't see this happening as the consequence, well, he had to see this happening as the consequence.

Lennon could not possibly have been oblivious to what he was communicating, in terms of the non-flower aspect to the sound of the name, "Double Fantasy". When he said otherwise to an interviewer, I'm sure he had his reasons, but the final truth of the matter must certainly be different.

Perhaps he wished to bring to the table the idea that an artist's private concept regarding what is behind his own decisions for his work, or what are perceived as his private concept, does not necessarily become the prevailing concept. I furthermore believe this to be the kind of larger statement Lennon enjoyed making, and if I took the time could find many ways to prove this point about Lennon. A Beatle gets used to doing things that require another to take it from there.

As a songwriter Lennon was something of a poet as well, and a poet should not always be held responsible, after the creation of a work, for knowing exactly what prompted what. McCartney said on Letterman just the other night that other people know his history better than he. There are times when another person is in a better position than ourselves to document our actions. I would not want to be my own spokesman if I had just had a fifth of whiskey (in truth I do not drink at all, a glass of wine a year perhaps).

And thus ends my attempt at dispelling the idea that Lennon and only Lennon should have the last word on whether "Walrus" was all nonsense.

"I Am The Walrus" includes, among other things, options about identity. There is both the idea of being someone with the identity of a cog in the corporate wheel, and becoming the target of reproaches from a twisted corporate mentality for not fitting in. There is the idea that an Edgar Allen Poe also becomes a target. There are those who become faceless through their identity, eggmen and policemen and penguins. This song is an example of how an artist might be influenced by a subject he already touched on in song: "Paperback Writer," created shortly before "Walrus," also discusses the idea of finding an identity/position in the world (just as the line in the Beatles' "Golden Slumbers," "Once there was a way to get back home," is not unlike the

dominant subject of the song, "Get Back," both created during the same general period).

My 1965 story, "Endless Voyage," described in my previous blog and elsewhere, and which I contend led to a number of Beatle songs (including "Paperback Writer") and began my lifelong importance in relation to the individual members of The Beatles, ends with the underwater civilization building a monument to the first underwater people. It is as tall as the Empire State Building, which was the tallest building in the world at the time I wrote it. However, because the monument has its foundation beneath the sea, it only rises a few feet above the water. In "I Am The Walrus," Lennon writes, "semolina pilchard climbing up the Eiffel Tower". No one before this song had ever heard of "semolina pilchard", however, semolina is a pudding, and pilchard is a type of sardine (usually fed to cats). So you have sardines, i.e., underwater animals, climbing the Eiffel Tower, an architectural structure often thought of as being part of the same special, very small category as the Empire State Building. Furthermore, "Endless Voyage", by being about sending half the human race to live underwater as the solution to overpopulation, is not so far from the colloquial use of the word "sardine" to denote people when they're being crammed together. Additionally, walruses and penguins are also sea creatures. If my contention about the handful or so of other Beatles songs is correct, that they built upon material in my story, "Endless Voyage," it would greatly increase the likelihood that a Beatles song with various sea creatures also followed suit.

Initially I had understood that part of the reason behind Lennon's "Walrus" was "The Walrus And The Carpenter" from "Through The Looking Glass" by Lewis Carroll, where the walrus eats the babies. A poet putting the word "egg" so near to the word "walrus" may actually have been, consciously or unconsciously, influenced by Carroll's writing, among other things. Yet are we willing to hypothesize that Lennon would write a song influenced by words from an author? Lennon never dictated that we think this, and that fact will always be "all she wrote" for any number of people. I think Lennon might also have had a special willingness to offer support, under certain circumstances, for those in situations requiring them to swim against the tide.

Posted by [Steinhoff](#) at 12:51 PM 0 comments [Links to this post](#)  
Labels: [walrus](#)

Thursday, July 16, 2009

[If I Had A Nickel For Every Grain Of Sand In The Universe](#)

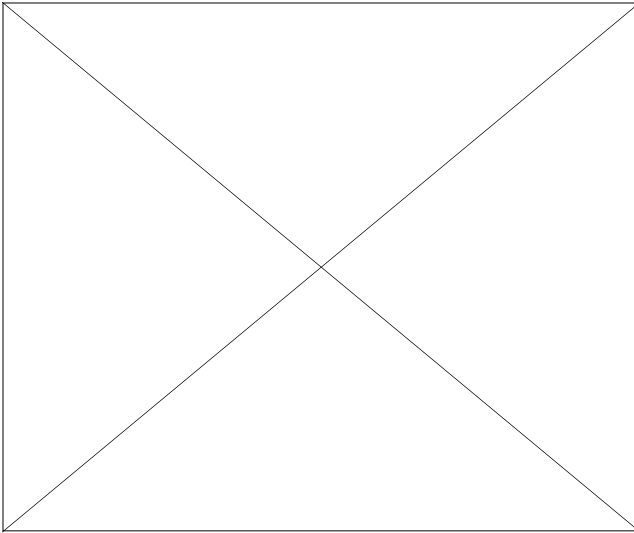
Before I make with the videoclip that will present to you how I believe I was a part of last night's talk show activities, including Paul McCartney's Letterman appearance, I will first say a few things thru the medium of writing (I'm hoping that somehow the writing that appears in the videoclip will be seen as part of a separate medium entirely).

The "Statement of Blog Purpose" that accompanies my blogs refers to a story I wrote in 1965, "Endless Voyage", and how it led to the Beatle songs "Eleanor Rigby", "Yellow Submarine" and "Paperback Writer". I have omitted from that statement other Beatle songs that it also led to, because it would sound far-fetched - I joke, not about where the Beatle songs came from, but about the idea that the line between what everyone regards as far-fetched-sounding and what sounds ordinary generally places me on the ordinary-sounding side. Yet even within the realm of the far-fetched-sounding there are distinctions, between far-fetched-sounding, very far-fetched-sounding, very, very far-fetched-sounding - I think you can grasp this point. My frequent contentions that things created and done by The Beatles and the ex-members The Beatles, when not carefully scrutinized on a serious basis, including an extensive review of the evidence, obviously give a whole new meaning to the concept of "far-fetched".

"Endless Voyage" has much in common with the idea, "You can't go home again". In a nutshell (I provide the word "nutshell" much like one pokes little breathing holes in a pet hamster box - when you have finished with your innovation on the word "nutshell" I shall continue. Oh yes, I hear you laughing. Please, enjoy yourself! You're thinking: only a nut would - but I digress), "Endless Voyage" is about a future world where over-population leads the powers that be to consider options regarding what to do with all the people, deciding where they all belong. A pill is developed, making it possible for a person to breathe underwater, but once one takes the pill, one can never breathe air again ("you can't go home again"). So half the human race is to live underwater, the other half above-water. A separation into two peoples results, those who breathe water and cannot breathe air, and those who breathe air and cannot breathe water.

At the time I wrote this story, it was a class assignment to write only a two-page story, to be based on a photograph one selected from among a group of photographs. My 15 pages created a stir, as if an endless amount of pages had been written, especially considering that all I had was a photograph. (I understand that nowadays it is considered far less unusual for a ten-year old to immerse themselves thusly.)

Other Beatle songs that resulted: "Rain" (flipside of the single release, "Paperback Writer", wherein the first-person singular speaks of rain as if his orientation is fundamentally alien to the listener), "Get Back", "Golden Slumbers", "Octopus' Garden". There may be others, I'll have to think about it. Let me get back to you, I've been very busy.



Posted by [Steinhoff](#) at 11:32 PM 0 comments [Links to this post](#)  

Labels: [Water](#)

Wednesday, July 15, 2009

[Something In And On The Air](#)

Once upon a time, Smokey Robinson sang the words, "You really got a hold on me," this despite the fact that his first name is Smokey, yet we all know that gaseous substances are the very things we cannot get a hold of. John Lennon once made a similar point, describing his innate sense of the importance of creating that which one cannot get an absolute hold of. Unfortunately I cannot recall exactly how Lennon phrased this similar point, though I am quite sure it was on a talk show.

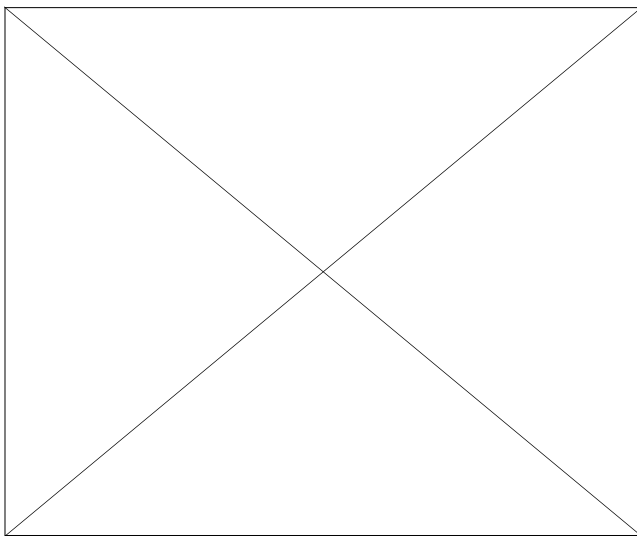
I have digressed from the idea I wanted to share, an idea that, once you have a grasp of it, I know it will be something you will not easily let go of. I am not talking about denture adhesive, however, I am getting ahead of myself.

As the videoclip I bring with me today shows, the July 14th "Tonight Show with

Conan O'Brien" (and Andy Richter) featured quite a lot being made out of Andy Richter dropping a ball. One might also be aware that my previous blog, dated July 11th, is entitled, ["Not Dropping It"](#), and focuses on several of that past week's Conan O'Brien shows in terms of their being influenced by myself. [I do appreciate that this blog site does not offer proof of the chronology of events, it being that the date on a blog does not have to reflect the actual date of publication or when it might have been later edited, therefore only those who read something when it first appears can testify to the actual chronology of when what was written. From my point of view, this is unfortunate.]


Speaking of denture adhesive, yesterday a woman I was speaking with said that later she would be taking her son to the dentist. She also mentioned that she had a total of four children. I then asked, "How many teeth is that all together then?" And though there was a certain amount of humor in my question, I believe a very important point was made about exactly what we create and exactly how it is perceived. Which is why dentists, metaphorically speaking, should not be taken overly serious when they discuss what they see as the contributions of Paul McCartney (perhaps also non-metaphorically speaking).

By the way, Paul McCartney will be appearing on Letterman tonight, and by the way again, Letterman could be seen playing catch in the studio with a guest on his show last night. Like his competition on NBC, Letterman has also thrown the ball to me from time to time, and vice-versa, sometimes [including the show on "that other network" at the same time as well.](#)





I've studied this videoclip, and I don't believe Timmy actually exists. When a ball is thrown to you as it was to Andy, you must catch it in the right part of the glove, otherwise it can hurt, even injure, your hand. If Andy's hand were injured, it would limit the show's writers in terms of the bits they could write for Andy. I believe Andy did the right thing by dropping the ball, and if Jenna Fischer benefited from the situation, deservedly or not, that's the way the ball, well, I leave the rest to your imagination.

Posted by [Steinhoff](#) at 3:57 AM 0 comments [Links to this post](#) 
Labels: [denture adhesive](#)

Saturday, July 11, 2009

Not Dropping It

The actions of others once again call upon me to call upon those bothering to read this to take my word for stuff. At some point I plan to create a listing of those things which do serve as evidence of my "secret" importance - at this time such proof is scattered here and there amongst various postings at various sites, sites where the date of posting cannot be tampered with. Even in those numerous instances the reader is required to put a few things together in order to see the proof, but at least those with intelligence can thereby find proof, and not depend on trusting in my word. I'm not sure when I will get around to listing these things, so for now I will limit myself to suggesting that you look at all of my ["Monk" clips on YouTube](#) (where I am Zoomsteinhoff). The implication of these clips, when taken cumulatively, should be unmistakable for an intelligent person: I am important in relation to the show, "Monk". Again, this is but one of numerous high profile show biz "matters" where I am of "secret" importance. I am also "secretly" important in relation to McCartney, Lennon, Spielberg, SNL, etc., and have provided what should serve as proof to an intelligent person.

Nevertheless, for this blog I once again refuse to gear myself only towards the lowest common denominators among us by talking about the weather, and will

instead present information for the benefit of those who have already concluded that I am both truthful and know what I'm talking about.

An undocumented event occurred on the afternoon of Wednesday, July 8th: I threw a key to someone, who failed to **catch** it, we agreed that we would try it again, again the other person failed to catch it (and yet it was an easy throw, I swear this to you). This occurred at my workplace. Another person at my workplace, someone with whom I work on a daily basis more or less, is a friend of **Larry King's**. She has a photo of herself talking to Larry King at a party last Christmas Eve. You have not seen this photo, there is no proof to provide you with that this photo exists (as I am not inclined to request the photo for posting - besides, I would then have to document that the other person in the photo is my co-worker, that the photo is genuine - it would be nearly impossible to convince the skeptic), so, I have no proof of what I say here, you must simply take my word. That very night on Conan O'Brien, **Larry King** was the guest. Prior to his appearance, Andy threw a coffee cup to Conan, Conan failed to **catch** it. They agreed to try it again, again Conan failed to catch it (and yet it was an easy throw, I swear to you - it almost looked as if Conan was batting the cup down). You could verify this if you saw the show. I am not providing a clip here, as I can't prove that the other game of catch took place anyway, so it hardly seems worth it, right? You are left having to take my word. Related to this is the fact that this was Conan's first week of new shows following a week off preceded by a week in which his Cameron Diaz interview included things for my benefit, **proven** when put alongside a continuation of the references to the same things said for my benefit when Diaz appeared on "Real Time With Bill Maher". I was able to point to a 2008 posting on another site that proved the inside-references by Cameron Diaz. As for these blogs, in and of themselves they offer no proof of when I say what, as the date of publication can be tampered with (as I've mentioned before, I could return to today's blog in 2012 and add the name of the winner of the 2012 presidential election, and the date of the blog posting would still be 2009). Of course, if you read and or print my blogs on the date I publish them, you would be able to testify as to when I actually said what - but like that'll happen.

Conan went on to reference other things in relation to me on Thursday's (7/9/09) and Friday's shows, but it gets very involved, and so I only have the strength to go into one of them. Let's see, for this reference I would have to begin with the fact that, as someone "secretly" important in relation to Spielberg and McCartney, I am tracked when I drive somewhere. If you liken my role in this world to that of an Iowa bank teller, this will sound strange. If you liken my role as someone with serious influence on things that shape the way the world digests major things, maybe you're intelligent enough to appreciate my observing to you that tracking technology is used on me.

And I go further, if you can follow me. There are databases that record this information, so that if I bought a few Knightsbridge **turtlenecks** seven years

ago at a particular Target, and Knightsbridge is where **George** Harrison surfaces in the database, it being that his Handmade Films (me being an influence on their "Time Bandits") is in Knightsbridge, London, this might be in the database somewhere. So if on Saturday, July 4th I returned to that Target after seven years and bought a plastic **turtle**, it would very possibly happen that the store clerk would give me as change a dollar bill on which someone had handwritten, www.wheresgeorge.com. It would also very possibly happen that Conan O'Brien, on his Friday July 10th show, would sing a song to and about plastic **turtles**.

My suggestion is that, though coincidences do happen, things buried more than a million miles below the surface are not off the table in my world. In fact, there are those who prefer finding the paths by which such things can be put on the table, rather than focusing only on the latest weather report. You already know how databases and search engines work, you're just a stranger to how things unfold where billionaires and billion-dollar interests are concerned (e.g., I'm the one who created NBC's "My Name Is Earl", yet never received credit and won't shut up about it). I imagine some arguing that just because I associate Knightsbridge with George Harrison, how would someone making a database have learned this; arguing that on the 4th of July there are two other Georges that would first suggest themselves in the mind of the average Joe. It might get very tedious for me to familiarize you with what one such as myself has come to expect. At this point, I cannot say just how tedious certain people might want things to be.

Posted by [Steinhoff](#) at 4:18 PM 0 comments [Links to this post](#) 
Labels: [Knightsbridge](#)

Tuesday, July 7, 2009

Off With His Youth

First, serious business: when they announced who was in Michael Jackson's will, I immediately joked that since he saw fit to leave me out of his will I was going to spill the beans on him ("That's it, Michael Jackson left me out of his will, I'm spilling the beans on him"). Today Paul McCartney felt compelled to make a statement in his blog that the media has fabricated the idea that he is angry that he was left out of Michael Jackson's will, that he never actually expected that he would be included. This related to articles about Michael Jackson returning the Beatles catalog to McCartney via his will, which was all fabrication. Easily another coincidence between McCartney and myself, unless you've been keeping track, in which case one will see not the slightest indication that this is the law of averages at work. As for the things Michael Jackson did in relation to me and my work, I will save that for another time went they aren't going around burying him and so on.

We All Live In A Beat-Up Old Red Car

Today is Ringo Starr's birthday, making that the main reason why the image I'm featuring at the end of this blog is Ringo from a section of "**Uniform**", a minor

collage I made (and contained in my book of graphic artwork, ["Go Eyes, Go!"](#)).

There are no small number of things associated with Ringo that never would have happened if not for me, the most significant being "Yellow Submarine", "Octopus' Garden" and "Photograph". Furthermore, Paul McCartney's music video for "This One" (a McCartney song that includes a contribution from my song, ["Icicle"](#), as does the Rolling Stones' song, "Almost Hear You Sigh", both borrowing from the same recurring part of my song) made use of another part of my ["Uniform"](#).

Nevertheless, there exists yet another reason why I felt prompted to feature this image today. First, fix in your mind the videoclip I'll be putting together in a month or so out of my 1993 ["Mall Man"](#) video, Steven Spielberg's most recent Indiana Jones movie, and Sean Daniel's most recent Mummy. Remember, both Spielberg's and Daniel's movies feature families reuniting and then going on an adventure together, and were released around the same time, and also, that Spielberg and Daniel are old friends and co-collaborators. Perhaps you can't fix this upcoming videoclip in your mind. Not even a clue? In that case you haven't been paying enough attention, because if you were smart, you'd already be close to knowing the point there to be made. Oh well, nevermind, I'll be coming back to this at some point anyway.

So yesterday I'm driving home from work, and I drive past Dreamworks Animation, which is on my way home, and two or three quiet blocks later this beat-up old red car drives by, conspicuous for several reasons: the driver's head barely comes up to the steering wheel; there's a baseball cap on his head (Giants, I think); and he looks like Spielberg. Now if you really task your imagination, you small-minded people with half a brain, you might consider it possible that an old beat-up red car could have the driver's seat reworked to lower how high up the driver's head appears. It would take a small fortune, yes, perhaps, I don't know, \$500, but it could conceivably be done.

It being that the ending of the last Indiana Jones movie is Spielberg borrowing from my 1993 "Mall Man" video, as Spielberg occasionally does (["Minority Report"](#), "The Terminal"), and it further being that it also has to do with a character retrieving someone's hat, just as the latest Mummy by Spielberg's friend, Sean Daniel (the first person from whom I learned of CalArts, the school I attended), includes a character retrieving someone's head, I naturally went home to see what day it was in history. Because that is how the game is played. And sure enough, it was the same day in history that Thomas Moore was beheaded.

So you see why it is really Spielberg (or someone with a nearly identical head) who wants me to use this image of Ringo today:



Happy Birthday, Ringo!

Posted by [Steinhoff](#) at 6:10 PM 0 comments [Links to this post](#)  

Labels: [Henry VIII](#)

Sunday, July 5, 2009

Rambling Threads

A few random things regarding big names that all have some connection to me:

Paul Newman

I recently asked Sandra Church, my next-door neighbor when I lived in New York City and also the star of my 1990, 1992 video, "[Steinhoff's Dostoyevsky's 'Uncle's Dream'](#)" (Parts 1 and 2) about Paul Newman, as once upon a time she had a leading role in the play in which he made his debut as an actor, "Picnic". She explained that, "He (Newman) was the boy my mother in the play wanted me, Madge, to marry, and then Ralph Meeker came along and I ran off with him. Paul met Joanne Woodward in this play. She was the understudy for Janice Rule, whom I replaced. She read for the part but didn't get it." When one considers the occasionally strange behaviorisms of the human heart, it almost seems possible that, had Joanne Woodward gotten the part in "Picnic" instead of Sandra, rather than just being the understudy of Sandra's predecessor, and thereby had the opportunity to play opposite Newman night after night onstage, the specific chemistry that led to their marriage might never have taken form. What would Dostoyevsky say?

Paul McCartney

In my [March 23, 2009 blog](#), I mentioned, among other things, that I had suddenly received a communication from someone I went to high school with over 35 years after high school. An interesting, 35-year old anecdote regarding this person, which I didn't consider relevant at the time of the blog, concerns Bob Dylan. The reason I would now like to relate this anecdote is that it appears to me that Paul McCartney has chosen to play off of it, 35 years after the fact.

When I attended Elisabeth Irwin High School, a small, private high school in New York City, Bob Dylan's children attended the elementary school connected to the high school, the famous left-wing school, Little Red School House (separated by Sixth Avenue and a few other things). In order to interview Bob Dylan for the high school publication, this person I knew got ahold of Dylan's phone number from someone in the school office. Dylan not only refused the interview, but called the school and said that if they should ever give out his phone number again he would stop giving money to the school.

About a month after this person contacted me after 35 years, Dylan put out the word through a Rolling Stone interview that he would like to collaborate with Paul McCartney. McCartney promptly put out the word through an interview that he too would like to collaborate with Dylan. This was followed by the media presuming that they would therefore collaborate, which led to McCartney putting out repeated denials, stating that it would have to occur organically, and that [he couldn't possibly phone Dylan](#) because it would be uncool, a violation of proper conduct/protocol. This would sound like a strange attitude for Paul McCartney to take, as he has a somewhat extensive history over the years of suddenly introducing himself to various well known people, particularly in music, for the purpose of collaborating (not to mention the fact that he and Dylan previously met, that Dylan and Harrison were Traveling Wilburys, etc.). It sounds less strange if you are as familiar as I am with Paul McCartney often playing off of things that are going on with me, and my fairly recent mention of this person in my blog would certainly be enough for McCartney to interpret that this person in the anecdote had taken on relevance in relation to me.

I might also mention that a few days ago I posted a comment to an article on Huffington Post in which I expressed the idea that the Oscars try to hype up the idea that Hollywood product is high art. The following day an [article about McCartney appeared with the word "hype" in the title](#). I recognize that this looks a lot like random chance, yet I cannot presume that it necessarily is chance that made this word appear twice in two days thusly. It is my personal experience in relation to McCartney articles that this could be his way of touching on my comment. It is additionally relevant here to make mention that it has become my surmise that there are certain articles about McCartney wherein he has played a major part in the putting together of the article, beyond just being the reporter's subject: this includes exact release time of the article, insertion of certain key elements without it being left to chance as to whether the reporter would prefer that such elements be included, article titles, etc. I'm sure no one sees anything intrinsically wrong with a person of his stature taking steps to avoid being left wide open to everyone to whom he grants an interview.

Jennifer Aniston

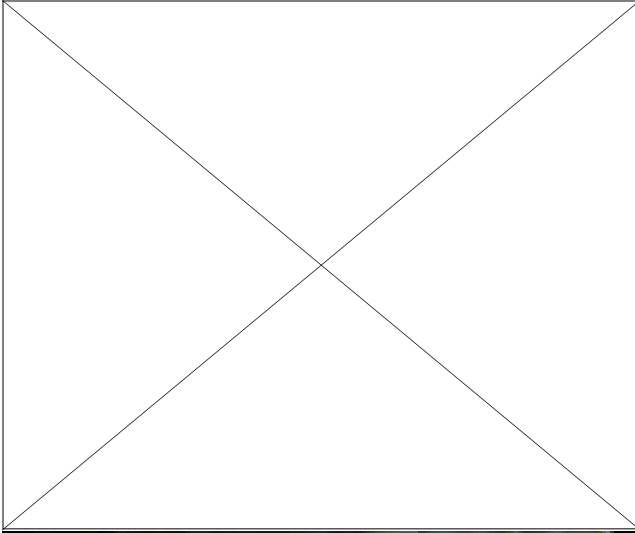
I expect most will think this next videoclip has about as much to do with Jennifer Aniston as the word hype in the McCartney article title had to do with my posting the word the day before. Well, my experiences tell me different things than what other people's experiences tell them. I also find that an idea that emerges here contains a certain poignancy in relation to the referenced movie title, "He's Just Not That Into You", if you look at the idea of blocking someone from leaving their mark as existing in contrast with being into someone.

Also, allow me to provide this link to the ["Steinhoff and Aniston"](#) posting on YouTube mentioned in the videoclip.



Drew Barrymore

The following videoclip, the result of my recently seeing the movie, "He's Just Not That Into You," pretty much speaks for itself, though one might also want to see the videoclip in [my blog of June 28th](#), where I also mention Drew Barrymore.



Posted by [Steinhoff](#) at 11:15 PM 0 comments [Links to this post](#)  

Labels: [President's Analyst](#)

Friday, July 3, 2009

[Elementary My Dear School](#)

If you can throw out the notion that many of my observations are those of a paranoid conspiracy theorist, and instead consider that close study shows the things I've described regarding [the deaths of Princess Diana and the mother of the Duchess of York](#), the first bombing of the World Trade Center in 1993, and other occurrences, and the conclusions that become manifest when a certain context is perceived, are all substantive, then I have another thing you may find to be material.

I begin by making mention of my ["Joel's Baby" screenplay](#), which I worked on in New York City for half-a-year (while on leave of absence from CalArts), a city which underwent a power blackout from July 13th to July 14th, 1977, beginning one half-hour after I went to the post office to mail the screenplay to Writers Guild of America West for the purpose of registering it. I've

mentioned in an earlier blog how this screenplay led to Paul Simon's "Slip Slidin' Away" and other "stuff" (including the song, "Baker Street", which also mixed in verbatim words spoken during a personal conversation I once participated in).

In 1978, via telephone, Tom Long, the person who had suggested to me part of the premise of "Joel's Baby", and who appears as Peterson in my 1993 video, "Mall Man", and as described in my earlier blog, a person connected with the movie that virtually launched the careers of [Henry Winkler](#) and Sylvester Stallone, "Lords of Flatbush", suggested to me a new subject for me to work on: the story of a mermaid. Here one might note that six years later, Ron Howard (very [Henry Winkler](#)-connected, i.e., The Fonz on "Happy Days") directed "Splash", a movie about a mermaid. "Splash" also starred [Tom Hanks](#), whose 1980s TV sitcom (and basically his introduction to the public), "Bosom Buddies", was created as the result of something I said in a conversation in 1978 to someone in proximity to those who would be connected to his sitcom (that show also used for its theme a Billy Joel song, "My Life", which is about someone flying to the West Coast - on Easter Sunday 1978 Billy Joel sat next to me on a flight to California). I should add that the aforementioned personal conversation that found its way into "Baker Street" was in relation to the girl with whom I had the conversation that resulted in Tom Hanks' sitcom. She went through a period when everyone was this or that kind of buddy: her laundry buddy, her pool buddy, her clothes buddy - she once called me her Sudafed Buddy because I once gave her some Sudafed sinus tablets. Hence, "Bosom Buddies". She was staying at The Barbizon, the famous all-girls hotel in New York City, and my description of the means by which I planned to elude security to visit her, though not intended as a serious plan, was what led to a major part of the premise of "Bosom Buddies". Additionally, years later, in 1993, after I saw someone in a restaurant whom we both knew at CalArts who was also in the Hanks movie, "Bachelor Party", a car with the words "Kip" as part of the license plate drove in front of me on my way home (Kip was the name of Hanks' character on "Bosom Buddies"). Yet that CalArts person in the restaurant was nothing compared to the other people in connection to Hanks' show that were in proximity to the aforementioned Barbizon-related conversation.

My 1978 Mermaid Idea

In my story outline about a mermaid, an environmental scientist who was deeply in love with his wife, while studying water pollution in the ocean, learns that his supervisor is having an affair with his wife. This is immediately followed by the scientist meeting a mermaid while taking samples of ocean water, leading the audience to wonder whether his perception of meeting a mermaid might not be some kind of mental breakdown in response to his wife's affair. The pervasiveness of the mermaid in his life increases in proportion to the scientist's emotional despair regarding his wife's affair: his positive anima became more dominant as a fantasy taking over as the real woman in his life

pulled him further and further into emotional turmoil. Water pollution begins to sicken the mermaid. She introduces the scientist to a dolphin community, which leads him to a secret, major source of pollution in the ocean, caused by a villainous company. Finally the scientist's heart breaks when his wife seeks a divorce. The mermaid then dies from the water pollution, perhaps actually killed by a malady to his sense of anima.

A short time after I had carried the story outline to this point, there was suddenly a news story about 100 dolphins being killed. Because of my experiences with people trying to screw with me big league in this "subtle" manner (put this news story alongside 100 other such experiences), following this, I somehow didn't feel like staying in Hollywood.

I should add that the first job I had following CalArts was for an environmental studies company, and the person whose office was nearest to my cubicle was Robert Rickles, who had been New York City's first Commissioner of the Environment, under Mayor John Lindsey.

I should also add that this was during the period when I was about to graduate from CalArts School of Film and Video, and was looking at a letter to me from Paul McCartney about possibly working for him, received a week after Billy Joel sat next to me on a plane to California. I was also looking at the possibility of being an assistant to John Lennon on a movie possibly in the works mentioned in Rolling Stone, "Street Messiah" (though Sean Daniel, the first person from whom I had learned of CalArts, who was a friend of each of The Beatles as well as Steven Spielberg, and who was soon to become Vice President of Universal and after that head of David Geffen's film company, said the director mentioned in the Rolling Stone "Street Messiah" paragraph was a sleazy director I didn't want to work for). During this period I expressed to some people an idea that landed on Lennon's next album, "Double Fantasy", in the song, "Cleanup Time": "However far we travel, wherever we may roam, the center of the circle will always be our home." I expressed the idea that it would seem that I didn't need to stay in Hollywood to sorta kinda be in Hollywood, that were I to "serve" those at the very top, wherever I went I would find access and people would find me (sure enough, everywhere I went I encountered intermediaries to Lennon and McCartney, and even now, McCartney intermediaries).

Another footnote to "Cleanup Time" is that, prior to "Double Fantasy", when I was throwing out all of my old albums in order to start over collecting records, after all of my albums were gone, the first album I bought was, "Nilsson Sings Newman" (Lennon was a close friend and collaborator of Nilsson's, as well as a big fan of Randy Newman), which contains a song, "I'll Be Home", with the line, "wherever you may wander and wherever you may roam". I personally feel that if not for this song, which is about a super-reliable person who will always be home for you, he might not have sent out the virtual invitation to

every nutcase in the world to come see him at his home, an invitation, that is, in terms of his posing in front of his home for the "Double Fantasy" album cover. People may already have known where he lived, but I believe this sort of beckoned people ("Yo everybody, this is exactly where you can always find me in person, see?").

Posted by [Steinhoff](#) at 8:35 PM 0 comments [Links to this post](#)  
Labels: [Holmes](#)

Sunday, June 28, 2009

Jolly Fun

I am pleased to report that, as occurs from time to time, Bill Maher has again found space on his show, "Real Time With Bill Maher", for making inside-references for my benefit. I will let the videoclip included with today's blog speak for itself.



Additionally, I found that the June 25th "Tonight Show", which was the first "Tonight Show" to have the chance to react to my June 25th blog (which

included my reaction to the June 22nd "Tonight Show", which included their reaction to my.... I think I've done enough recapping), contained inside-references to my June 25th blog. These particular inside-references are far from self-apparent to those who haven't carefully followed things. However, once one tunes in on the history of this (which goes back years and years), one accepts that there is a shorthand, and so one doesn't require everything to be spelled out.

Specifically, my June 25th blog, which discussed "The Tonight Show" of June 22nd, featured me on video speaking with some kind of strange New Jersey accent, and then an English accent, breaking character with wild abandon. On that night's "Tonight Show", both Conan and Max did their New Jersey accents. Later, a guest (English) discussed how his daughter starts sentences with an English accent and then breaks out of it, due to exposure to the U.S. and us what talks without English accents. While I am fully aware that discussion of accents is common, nevertheless, owing to the proximity in time to my Jersey and English accents, and "The Tonight Show" being where these particular references to accents occurred, I believe I am recognizing an actual and not an imaginary shorthand. Add to this the idea of an accent strangely fading in mid-sentence - again, something which I recognize comes up here and there, but exactly how often?

This has all led me to an important idea, which you must tell everyone about, yet keep secret, yet tell everyone about, I'm not sure how: Everyone in the U.S. must start speaking with an English accent, in order to can confuse the North Korean President Kim Jong Il. If we are convincing enough, he will wonder where the U.S. has disappeared to, and imagine us to be Great Britain. He will not bomb us if we all disguise ourselves, by which I mean, if we all disguise who we are through how we talk. Furthermore, as the 4th of July approaches, the 233rd anniversary of our victory over England, no American should still be harboring ill feeling towards the English, or at least not their accent. One loose tongue and it may doom us all.

Posted by [Steinhoff](#) at 12:03 AM 0 comments [Links to this post](#)  
Labels: [George Washington](#)

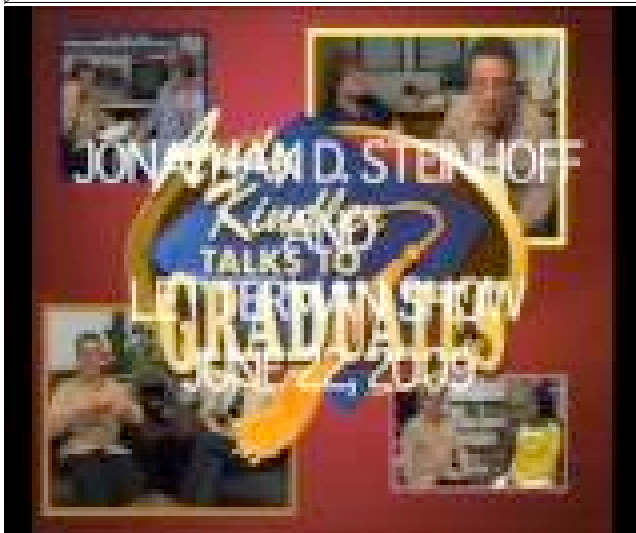
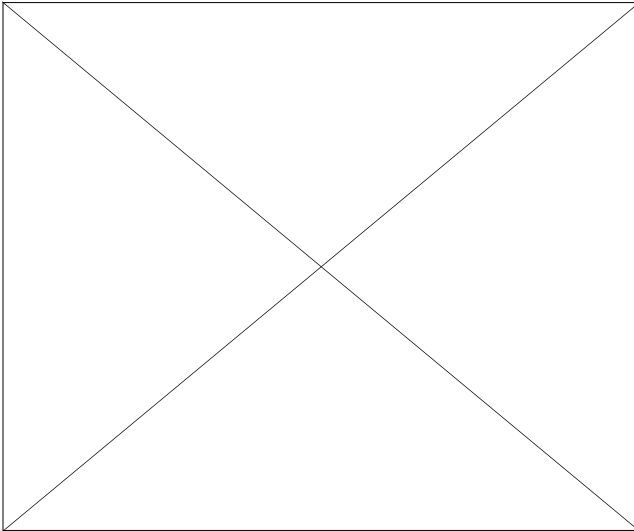
Thursday, June 25, 2009

The Big Three

Today I have for you Conan *and* Dave, both of whom have been keeping me "in the game" recently (see my [June 4th blog for Dave](#), my [June 17th blog for Conan](#)), something they've done from time to time over the years. Both of these videoclips are from June 22, 2009, the night before Ed McMahon's death, relevant in that he was a major talk show guy. Also possibly relevant is the fact that, between Iran and North Korea, with their potential ousting of what's-his-name and threats of nuclear warfare, respectively, it's quite a time in the history of the planet/universe, whatever, to feel oneself having special access

to so many. And yes, I consider these videoclips to imply a special access, that if I had something for Conan or Dave I could leave it here and it might just get scrutinized, stamped with approval, and a few seconds in front of America (after being first filtered by their sensibilities, of course).

Dave:



Conan:



I also have to wonder about those without the cumulative perspective, people who can't quite connect that the cumulative implication contained in these videoclips, when combined with other things done in relation to me, is different from the implication (i.e., lack of an implication) seen without the cumulative perspective. If you don't put a few of things together, I'm looking like, well, a whole different person from the one you'll see when you do. This may not be a good time in the history of the universe to presume I'm not two inches from the American late night crowd, coming up with something to say.

Posted by [Steinhoff](#) at 7:05 AM 0 comments [Links to this post](#)  
Labels: [Iran](#), [North Korea](#)

Monday, June 22, 2009

[Simon Sings](#)

With the announcement today that Kodak is discontinuing [Kodachrome](#), I imagine it would be in some way appropriate for me to describe what I created that led to Paul Simon's song "Kodachrome". This is not something I can prove, short of Paul Simon admitting it. All you have are the innumerable things I can

prove regarding people using my material, in terms of a reference for judging whether I am being truthful in this instance.

Before telling my "Kodachrome Story", I first offer a description of another one of many instances when Paul Simon made use of my material. I do so in order to provide you with a sense of how solid my basis is for seeing Paul Simon as someone aware of me and the "usefulness" of my material. Though you are not an eyewitness to the truthfulness of each thing I describe, I am - therefore, if you choose to believe these details are true, so you will see how I would have no doubt with regard to the conclusion I reached.

Joel's Baby

In 1976 I met someone named Tom Long (interestingly, I ended up casting him as Peterson in my 1993 video, ["A Scene From 'Mall Man'"](#), though prior to that I hadn't spoken with him in years), who worked at an employment agency when I was looking for work during summer break from CalArts Film and Video School. Tom described to me his peripheral involvement in the movie business. He was friends with someone named Bob Sickinger, who was involved with "Lords Of Flatbush", a 1974 movie that started the careers of Sylvester Stallone and Henry Winkler. I thought "Flatbush" was terrific, which I expressed (I was not jumping on any bandwagon, as this movie was far from being a success with the critics). Tom Long had the concept for a movie they were throwing around, which he asked me to work on for no money. There was nevertheless a chance to be read and considered, and I liked the concept, so I jumped in: it was the idea of a white high school boy impregnating a black high school girl, but when the child is born he appears white, and doesn't find out his mother is black until he is older. There were a lot of other ideas in there too, but I dropped them for the most part, it not being my style to even work off of someone else's initial concept, let alone mold my work closely around someone else's material.

I created a character named Delores, who worked at the adoption agency. I created a major scene where the father travels across the country to find the son he never met, only to learn that his son has been adopted by racists, and is perceived as white. Instead of awakening his son and telling him the truth about where he came from, he kisses the boy as he lies sleeping and then he turns around and heads back home again. Exactly like the emotionally powerful moment in the Paul Simon 1977 song, "Slip Slidin' Away", Simon's first major hit in a long time. While I was working on this screenplay ("Joel's Baby"), Tom Long also told me that Bob Sickinger's current project was using the music of a group called Stuff, which I'd never heard of (I believe the movie was something about a Chicago taxi driver, played by one of the authors of "Grease"). Stuff was composed of New York City studio musicians who previously had only worked on other people's records, and because I felt that I was now in proximity to Stuff, I thought, hey, I'll buy their record, why not.

I knew that Simon had used material from my screenplay - he even winked at me so-to-speak, by including a character named Delores in the song (he could easily have named his character Gertrude, I'm certain of this). It was after I had already developed a firm conviction regarding this song, due to the big emotional moment shared by both our works, that I learned that Paul Simon had formed a new band, composed almost entirely of the members of the group, Stuff. This began their association with Simon, with members of Stuff remaining in Simon's band to this day.

Some of the people who use my material carve out a niche, often going to the same particular work of mine, such as [Spielberg and my "Mall Man"](#), or [McCartney's album covers and me/my material](#). McCartney might also derive album titles from me as well, or parts of songs, but album covers more consistently.

Kodachrome

When I was in high school in New York City in 1972/1973, I wrote down a movie idea with the surreal premise that everyone had a camera over their face, not unlike women in Arab nations covering their faces. It would be like a form of nudity not to have a camera over your face. I then had the protagonist, a high school boy, go to a party when suddenly his camera falls to the ground, smashing to bits. It is an intense moment, resulting in an hysterical reaction from the character at the humiliation, leading to his becoming deeply traumatized. The irony of this consequence is that at the same time he is the only one who sees the world in color now that he has no camera.

In May 1973 Paul Simon released "Kodachrome", which contains that intense part, at the end of the song, where the idea of taking away his Kodachrome transcends the emotion one might normally project onto the idea of someone taking away one's Kodachrome. He's screaming about it. One also hears in that song a specific attack on what is drilled into one in high school ("when I think back on all the crap I learned in high school it's a wonder I can think at all"). The premise of my film idea similarly relates to the concept that everyone is forced to see things in a distorted way, and must shed this crap that "they" attach to us. But no, the song is not a literal, exact rendering of my film idea.

Fifth Grade

I had previously found things in Paul Simon's work that could have come from me, but I was not yet ready to see that they did in fact come from me. For example, I had a turn at decorating a wall in my 5th grade class (1965 or 1966), and so used a Snoopy poster my sister got for me (it had formerly decorated the wall of a dance). I was everything Peanuts back then, and even did a Peanuts newspaper using a mimeograph machine belonging to friends of my parents. The Snoopy poster was under the flag, and so one day after we all did the pledge of allegiance, the teacher said, "Okay, let's do the pledge of allegiance again, only this time to the flag, not to the Snoopy poster on the

wall.” In the 1975 Simon and Garfunkel song, “My Little Town”, Simon refers to saying the pledge of allegiance to the wall. I made little of it at the time, to regard something as a coincidence is to not make much of it. This was also the 5th grade class where I wrote the 15-page story (considered an incredible number of pages for a kid to write back then, especially as the assignment was that all we had was a photograph to write a story from) that led to the 1966 Beatle songs “Paperback Writer”, “Eleanor Rigby” and “Yellow Submarine” (which I describe somewhere or another - someday I'll return to this post and add the link, promise), and this was also the grade I was in when I was involved in the incident that led to the 1968 Stones songs “Jumping Jack Flash” and “Street Fighting Man” (which I also describe somewhere or another - someday I'll return to this post and also add this link, promise). Once one accepts the premise that The Beatles saw something going on with me when I was in the 5th grade, it is less difficult to accept the idea that The Rolling Stones and Simon and Garfunkel would revisit that “period” in my life. Once one accepts the idea that a very important part of “Slip Slidin' Away” came from me, it is less difficult to accept the idea that “Kodachrome” is the same story.

Posted by [Steinhoff](#) at 10:48 PM 0 comments [Links to this post](#)  
Labels: [Simon](#)

Sunday, June 21, 2009

No Longer Past Your Bedtime

Let's attach something to a news story of June 19th, 2009, wherein [Sean Ono Lennon is shocked that Bruce Springsteen should be chosen to headline at the Glastonbury Music Festival](#). In my blogs of June 14th and June 17th I bring up [May Pang](#), the girlfriend John Lennon left when he returned to Yoko Ono in 1974 (Sean Ono Lennon was born the following year, 1975. Lennon and Ono reunited at an Elton John concert Thanksgiving 1974, a concert in which Lennon made his last onstage appearance - unadvertised, with me in the audience, this being one month after I worked for close Lennon friend Howard Smith). In both instances, [Conan O'Brien](#), the new host of “The Tonight Show”, is included with my reference to May Pang. Now I know that some may think of it as six degrees of Kevin Bacon, but it so happens that the person who plays drums for Bruce Springsteen, Max Weinberg, is also one of Conan O'Brien's two primary sidekicks (Andy Richter being the other, and before Andy Richter's return, Weinberg was O'Brien's main sidekick). If connecting Conan O'Brien to Bruce Springsteen through Max Weinberg is six degrees of Kevin Bacon, then so is the connection between you and your grandparents. Important artistic collaborations are not like two people sitting next to each other on a subway.

I began this blog with the words, “let's attach something”. There are circumstances when those words are not unlike a person lifting weights, the person being the barbell, the things that can legitimately be attached to the person being weight plates. The analogy breaks down easily however, such as when one considers that how you attach something is a factor, it can lift the person up, weigh them down, be neutral, even vary in effect depending on

what day it is, whatever. There are numerous other effects attaching something to a person can have. Attaching something to someone oftentimes is limited to affecting perception of the person. Attaching something to a person can be as variable as a moldable, unsculpted piece of clay added to a sculpted piece of clay.

The father of Sean Lennon, John Lennon, being high profile to say the least, was no stranger to the experience of having many, many things attached to oneself, and it naturally continues. Many would like to freeze the image they have of John Lennon, nothing further to be attached or subtracted, which may be a somewhat inappropriate thing to do with regard to so explosive an entity. I for one am glad that even in death the book does not close so completely regarding certain people.

Much has been channeled by people towards John Lennon, during his life and afterward, and I believe there are many ways in which such channeling has shown wisdom, as it was his special handling of the tidal waves of energy that were channeled towards him that seems to have been among the things that made him so special, so great an artist. So much so, that the channeling/special handling continues to this day, and will perhaps always continue.

It is clear to see in many ways how the biological offspring of John Lennon are "recipients" of much that was John Lennon. This is colloquially known as simple biology, DNA, or whatever words they use to describe it in grade school these days (it all has something to do with sex, or so I've heard, although there are also other ways that two people make a baby, storks are involved I think - but perhaps I digress). John Lennon's offspring have also benefitted monetarily from John Lennon, though from here one could get into a more complicated area: Among other ideas, there's the belief that our parent's DNA can include things that have an impact upon certain (money-making) endeavors (musical genius), or the idea that people remembering their love of Lennon and/or their appreciation of Lennon the artist may have contributed, directly or indirectly, to the (money-making) endeavors of Lennon's offspring.

I believe there exists the standpoint from which one can formulate the theory that John Lennon deliberately chose me as a major recipient of a "certain chunk" of the things that had been channeled towards him, that he saw that I possessed "special handling" abilities to be applied towards things he "sent" to me. To come up with a precise definition for this "certain chunk" one might need to call upon the abilities of a genius, but this complication of having difficulty finding a definition should not in itself obstruct the ability to recognize its existence. I have elsewhere described what I regard as conscious actions by John Lennon in relation to me. Yet it requires imagination to appreciate the idea that a complex artist, the recipient of tidal waves of energy from people all around the world who were outside of his social world,

a man whose childhood included living in proximity to but not with his own mother, might develop a complex way of channeling that transcended those immediately in contact with him. I believe Lennon recognized the idea that one in some kind of nearly direct proximity was close enough to throw a football to, or one's section of a physics equation.

I also believe in the movie, "Hellboy 2", which I just saw on TV yesterday - just kidding. However, this movie did include a concept that one sees over and over again, the idea that a power can be broken into pieces, and that the unification of the pieces activates the power. This can be true of smaller amounts of money being brought together to make a greater sum, or pieces of ideas that are only powerful when brought together. It is a common concept found in many different areas, not just mythologies. It is a concept that can inspire a person to be an artist, it is the idea that the whole might not always be greater than the sum of its parts, but the whole is almost invariably different from the sum of its parts.

Is there something bigger than a breadbox waiting to come into being from some kind of a coming together between myself and Sean Ono Lennon? Should the proximity between myself and Sean Lennon remain locked in the moment he raised the question of whether Bruce Springsteen should headline Glastonbury? Is Springsteen at Glastonbury really something to complain about? Or is Lennon's statement transparently, for those who read my blogs, apropos of my having, immediately previous to it, repeatedly referred to Conan O'Brien in relation to May Pang in relation to myself?

Posted by [Steinhoff](#) at 2:00 AM 0 comments [Links to this post](#) 
Labels: [Max Weinberg](#)

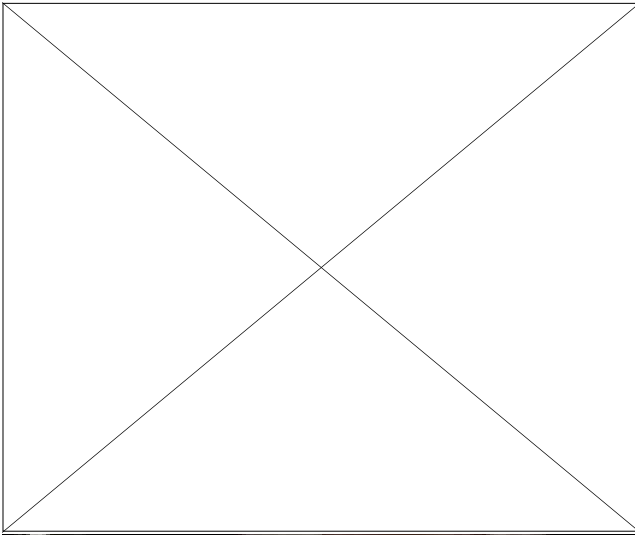
Thursday, June 18, 2009

Happy Yesterday

I notice I was a little confused in my recent references to the airing date of Conan O'Brien's "Tonight Show", having referred to it in the last two blogs as airing each night in its old time slot, beginning after midnight. I have been correct in terms of the date of the show as it related to what was discussed, just wrong when I said it was taped on X day but aired on Y day, if you follow. I know you will sort this out for me because you know simple arithmetic and like these mental challenges.

In celebration of this being Paul McCartney's birthday (here in California for the next few minutes anyway), I thought I would bring to this blog my video, "Adventure at the Pasadena Batman Estate", initially made as my Burbankian "Welcome to Pasadena" for Paul McCartney when it was thought that he had bought the Pasadena Batman Estate (from the Batman TV show). This little video has subsequently led to various things, including a line in a McCartney song, "I gave my promise to you girl, I don't wanna take it back"; things in the movie, "Hancock" (referred to in one of my recent blogs); the opening sketch of

a Tony Awards ceremony one year; and other stuff. It can also be viewed at archive.org and YouTube:



I think it has gathered a little moss, or something, which makes it perfect for this re-gifting.

Posted by [Steinhoff](#) at 11:46 PM 0 comments [Links to this post](#)  

Labels: [Batman](#)

Wednesday, June 17, 2009

[Nicely Done](#)

For those who saw my previous blog of June 14th, I believe there has been a further development with regard to one of the items described. Specifically, I refer to the item about May Pang, the one which I accompanied with a videoclip from "The Tonight Show" with Conan O'Brien.

In regard to that item I stated, "It occurred to me that perhaps John Lennon would never have chosen to be close to May Pang had she not been a

particularly nice, reasonable person (this is not always a good system for making logical deductions), and I emailed May Pang asking...." Though it is not totally uncommon for people to focus on the consequences of their process for deciding someone is "nice", my experience, combined with the facts, tell me that the following videoclip from "The Tonight Show", taped June 16th and aired June 17th, is apropos of my blog and its Conan O'Brien mention just two days earlier:



Not too long ago I met a woman (a friend of a friend) whose husband played Captain Nice on television during the '60s. I feel quite certain there is absolutely no connection whatsoever to be made between these things, however.

Posted by [Steinhoff](#) at 10:04 PM 0 comments [Links to this post](#)  

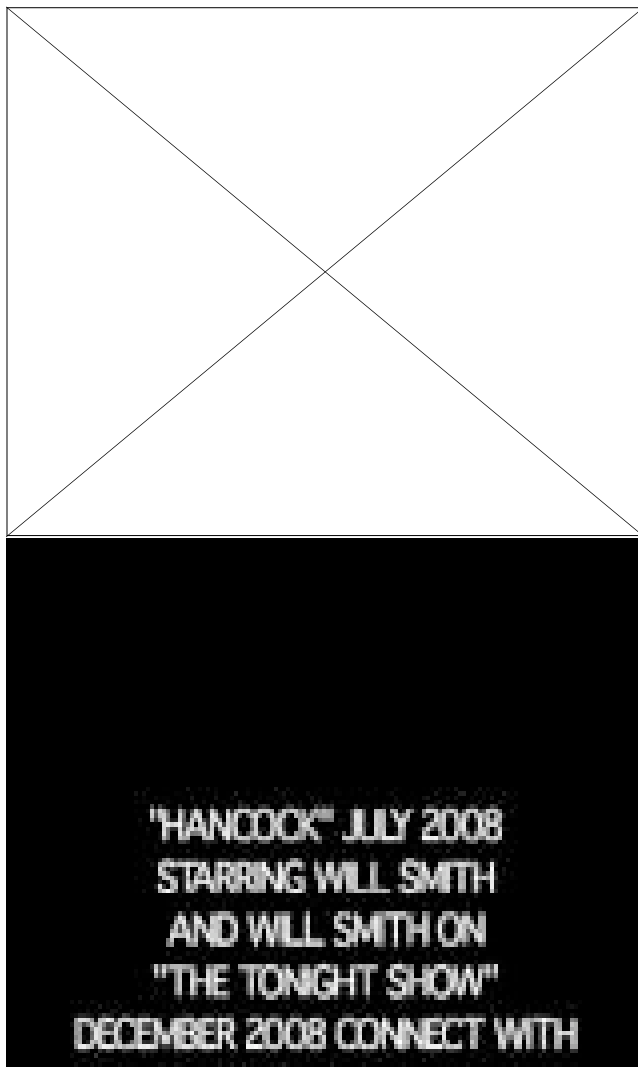
Labels: [Captain Nice](#)

Sunday, June 14, 2009

[Speaking When Spoken To](#)

If one picture is worth a thousand words, the number of illustrations I plan for this edition of my blog ought to leave me speechless (by the way, "ought to leave me speechless" is the kind of phrase one shouldn't expect to be too literal, the word "ought" being your secret clue).

I begin with a videoclip that follows-up on one contained in an earlier blog ([Dec. 9, 2008](#)), and should put the lie to those who claim I lack hard evidence of what I say:



I thank Will Smith for being involved in "Hancock", which allows proof of my veracity to manifest as something easy to follow, at least when seen in conjunction with Smith's "Tonight Show" appearance (as contained in the videoclip). I also have a few points to give out for "Hancock" being so incredible a movie as well. This is not the first time Will Smith has been influenced by me. From the fact that the movie, "Independence Day", featured a character (played by Randy Quaid) who gained his knowledge of aliens from "The National

Enquirer", a concept I originated in my "Gosk" screenplay, I gleaned that another similarity to "Gosk" found in that movie shared the same origin: a character making his way alone in an alien-invaded world, comically muttering to himself about his situation. In the case of "Independence Day", this character was Smith as he dragged an alien's body across the desert. I thereby made particular note of this, and consequently was particularly aware when the character Smith later played in "I Am Legend" seemed born of this same "Independence Day" character (which, as I've stated, I see as having been born of my "Gosk" character). Given all of this, it may seem more likely to appreciate my implied conclusion regarding origin of an idea that one finds in this next videoclip:



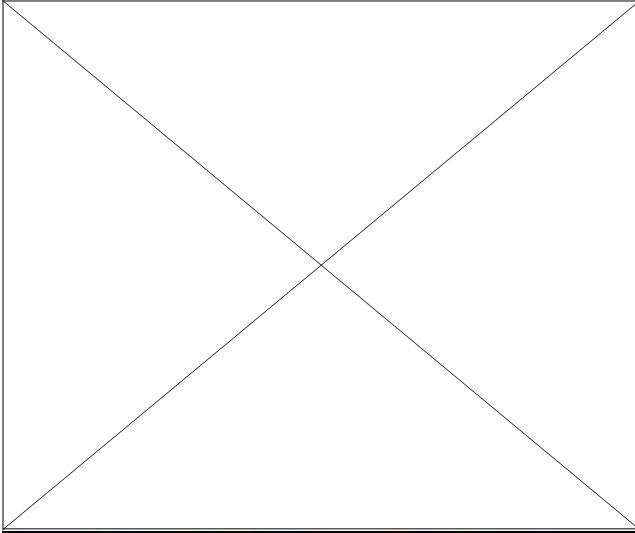
Without knowledge of the aforesaid regarding my influence on Will Smith, the context of the immediately preceding videoclip vanishes, my point obviously losing a degree of its acceptability.

Unfortunately, a good portion of what I have to report relies on context.

This past week I identified Paul McCartney making an important shout-out to me, though I do not feel inclined to go into specifics here. If you are interested in some of the McCartney/Steinhoff context, I invite you to visit:

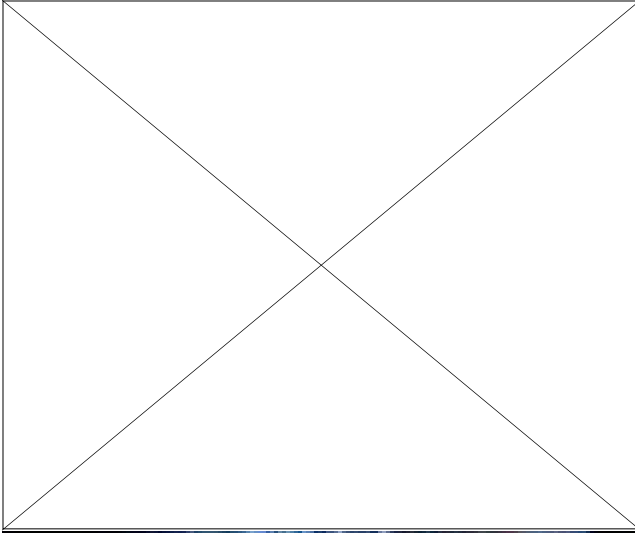
http://www.archive.org/details/JonathanDSteinhoff_7

In other "Beatles News", I would like to publicly thank May Pang (John Lennon's girlfriend during his estrangement from Yoko Ono) for responding to my email. For a considerable amount of time I had been aware that someone I knew growing up as an occasional houseguest, my mother's close friend Geraldine Lust, was responsible for bringing the Jean Genet play, "Blacks", to off-Broadway during the early '60s. This play launched the careers of people such as James Earl Jones, Cicely Tyson, Godfrey Cambridge, and many others. When I learned that a Sid Bernstein was the play's off-Broadway producer, I had to wonder whether this was the same Sid Bernstein who brought The Beatles to Shea Stadium and Carnegie Hall during this same period. Geraldine Lust knew many well known people, in fact it was she who started the Stella Adler Acting Studio (along with Stella Adler, of course), the acting studio credited with being a starting ground for many people. I had tried contacting Sid Bernstein (The Beatles' Sid Bernstein) to learn whether he had any involvement with "Blacks", but was unsuccessful. And then this week I learned that Thursday night (June 11th) there would be an event celebrating a Beatles artist named Shannon, which was to be attended by both Sid Bernstein and May Pang. It occurred to me that perhaps John Lennon would never have chosen to be close to May Pang had she not been a particularly nice, reasonable person (this is not always a good system for making logical deductions), and I emailed May Pang asking if she would consider my request to get an answer for me from Sid Bernstein. This is exactly what she did, though it turns out that it must have been a different show bizzy Sid Bernstein. I also believe something else occurred on June 11th pertaining to both May Pang and myself. Were one to visit something I posted in August 2007, [Lennon and Steinhoff, An Introduction](#), one would read how I came to conclude that a line found in a Lennon song from his "Walls and Bridges" album, "Sweet as the smell of success" (from a song reportedly about May Pang, "Surprise Surprise"), was there for my benefit. "Sweet as the smell of success" being a phrase I look upon as significantly in common to both myself and May Pang, it becomes most interesting that one heard the following coming from the mouth of Conan O'Brien on the June 11th/June 12th show (technically June 12th, his show airing past midnight, though taped on June 11th):

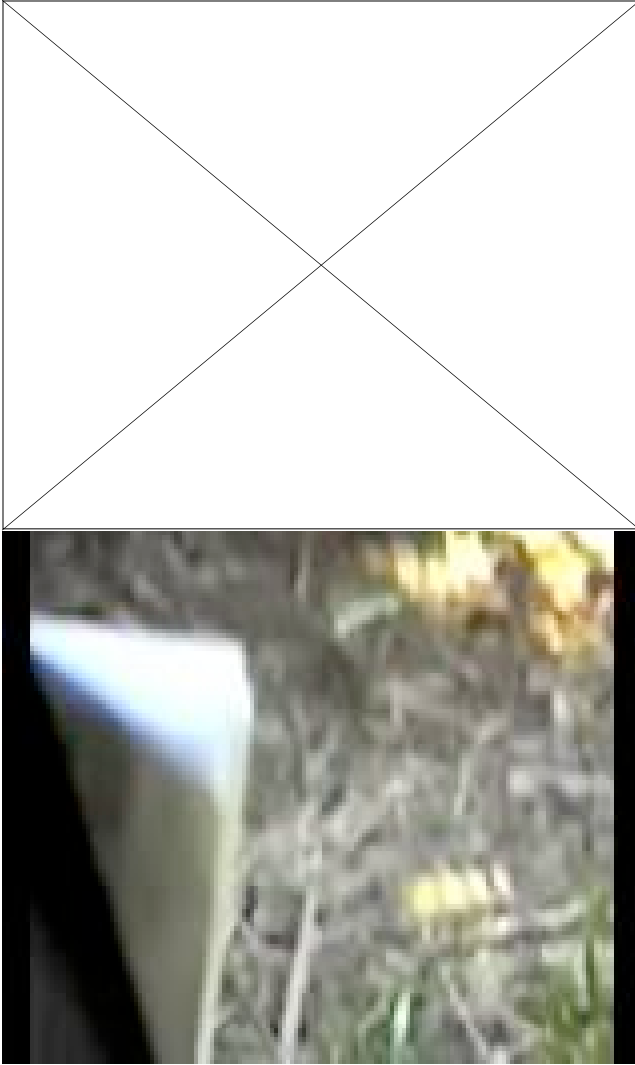


I have come to believe that, when one exists more directly in the realm of McCartney, Spielberg, etc. (as I believe I do), one should not be surprised when there seems to be an information network about one's activities that makes its way to other high profile show biz folk at the speed of buzz (and with my special power to come up with amazingly hip, useful phrases like "speed of buzz", you can easily see why!).

Ever since the former assistant to directors Ridley Scott and Tony Scott, Terrance Williams, had an important role in a video of mine, "Gosk, Part 2", the Scott brothers have been significantly influenced by me/my material, Denzel Washington movies directed by Tony and Ridley included. Therefore, because one of my major works, ["Mall Man"](#) (video made 1993, posted September 2005) uses the character's socklessness as an important element, I paid particular attention when I saw the following:



As the new Tony Scott/Denzel Washington movie is "The Taking of Pelham 123", I thought to myself, "Why don't I go see that movie? The worst that can happen is that I'll just see a movie." As it happened, I did not just see a movie - I saw a movie that appeared related to the Terrance Williams scene in "Gosk, Part 2":



My problem in expecting others to see eye to eye with my correlating of these two is that it is generally a somewhat enormous idea that Tony Scott would involve me to such an extent. Were one ignorant of my importance in relation to people such as Spielberg, Lennon and McCartney, I could easily appreciate why even an intelligent person would have great difficulty with this idea. Over time I have offered quite a lot of proof that I am not imagining things, therefore, I consider this correlation worth presenting, if only for the intelligent and/or those who know the truth.

Perhaps some would expect me to limit myself to non-lightning bolt-like revelations, such as the idea that recently Kelly Ripa on Jimmy Fallon did something regarding me/my material. If I saw no value to preserving the truth, I very well might set up such perimeters around what I find worth reporting.

Posted by [Steinhoff](#) at 7:36 PM 0 comments [Links to this post](#)  

Labels: [Smith](#), [Washington](#)

Sunday, June 7, 2009

Imminent Thread

No small number of things to put together this time around:

Raindrops Threaded Together

First and most important, I've brought my work-in-progress song to a stage where it is now an actual song (sez me). "[Raindrops Threaded Together \(June 5, 2009 version\)](#)" was completed June 5th (Pacific Time - [archive.org](#), the site at which I posted it, counts it by EST time, and so the June 6th "timestamp"). Interestingly, I discovered after the posting that June 5th is the anniversary of George Harrison's "Somewhere In England", an album on which I had a degree of (as usual, unacknowledged) influence, including influence on the song, "All Those Years Ago". You would actually have to hear both songs to know why I count it as interesting.

Delano And Friends

Some of us will always remember the unforgettable (and I know I'm not out on a limb by considering something unforgettable worth always remembering.... but I digress) live album from way back, "On Tour - Delano And Bonnie And Friends With Eric Clapton", which, according to music history, brought together most of the people who played on George Harrison's historic, "All Things Must Pass".

So I'm driving around in the farm country of Delano, California yesterday (Saturday, June 6th), when I see a sheriff's car (or some other kind of police car) being driven by Eric Clapton, or someone who had a 65% chance of being Eric Clapton (under certain driving conditions one must assign a percentage of likelihood to such occurrences, instead of being absolute about what one sees). Later I looked up where in the world Clapton was supposed to be, and "coincidentally" June 5th was his last concert until June 20th, i.e., a break in his schedule had just begun. I should add that I have had a certain degree of influence on certain Clapton product at various times over the years.

To see Clapton driving a sheriff's car, this of course brings to mind the song Clapton had a huge hit with, "I Shot The Sheriff". It being that a somewhat major current news story is whether or not David Carradine killed himself, one might conjecture how Mr. I Shot The Sheriff driving a sheriff's car might feed that discussion. One might also wonder how that night's TV premium channel Saturday Night premiere of producer [Stuart Cornfeld's "Tropic Thunder"](#) might fit in with that - but more on that particular TV premiere later in this blog.

Delano And Earlimart

So I'm driving around in the farm country of Delano (as previously mentioned), and suddenly I see someone who looks like Jason "**Earl**" Lee (72% likelihood), star of the [sitcom I created, "My Name Is Earl"](#) (recently cancelled by NBC, though it is conjectured that another company will save it) driving a truck. Sure enough, I soon see a sign directing me to the town of **Earlimart**. And while I

know there was no "power of suggestion" involved, as I saw "Earl" prior to the sign, I appreciate that you do not have the vantage point of knowing this. In fact, as far as you're concerned, I could have spent the day in London and made up the whole thing. However, there are also those who have gone over those things which I *can* prove, and so might therefore be less inclined to question every word I say (please permit me to just take one brief moment to say to those people who have put together the truth: am I not totally amazing?).

Delano And Friends Again

So I'm driving around in the farm country of Delano (as you may recall), when for a moment I see driving by someone who looks a titch like Stuart Cornfeld (14% likelihood), which reminds me of something I consider important, the fact that a movie he produced, "Tropic Thunder", has its Saturday night TV premium channel premiere later that day. Also related to this, a little bit later in Delano I see two motorcyclists riding alongside each other. This has the effect of bringing back to me the time, approximately one week after I moved to Southern California in the early 90s, when I was driving in Van Nuys when suddenly I found myself driving alongside [Steven Spielberg](#), with two motorcycle police riding alongside each other in front of us. "Tropic Thunder" is in fact connected to Spielberg, in that, though produced by Stuart Cornfeld and made by Red Hour, the film company Stuart runs with Ben Stiller, it is also a presentation of Spielberg's film company, "Dreamworks". However, at this point I do not yet know whether I should presume that there have been any clear manifestations that my presence in Delano has been identified by Hollywood. In fact, Eric Clapton (or his double) had not yet driven by in the police car.

This is when [Jennifer Aniston](#) drives by (90% likelihood), which brings to mind various things, including the fact that she, and people with whom she has been associated, have worked a number of times with Ben Stiller and people he has been associated with. This caused me to say out loud to myself, "That is Jennifer Aniston". When I am speaking out loud to myself, depending on my mood, I apply different standards with regard to what is valid to say out loud. Though my standards were quite high at that moment, I said something out loud to myself for which admittedly I felt there only to be a 90% likelihood (perhaps 96%). A few cars later, a bald woman drove by, which immediately made it a certainty that I was meant to perceive the 90% likelihood of Jennifer Aniston as a 100% likelihood. Because a bald woman makes one such as myself *immediately* think of a "Friends" episode and few other things, specifically, the one wherein the Jennifer Aniston character convinces the date of the David Schwimmer character to render herself bald (naturally it also brings to mind women going through chemo, but this does not knock the "Friends" episode out of the small set of immediate associations produced). This caused me to wonder why that episode was being brought to mind, as it is normally the pattern in these matters (I speak from great experience) for there to be a specific reason. It was then (and once again, *not* as the result of the power of suggestion) that I remembered that it was Ben "Tropic Thunder" Stiller's wife,

Christine Taylor, who played that bald woman.

Delano's Speed And Tinted Car Window Limit

I might or might not be remiss were I to neglect mentioning the possible citing of Aniston ex, Vince Vaughn (18% likelihood), as well as the possible citing of Aniston's TV ex, David Schwimmer (30%). I should mention here that years ago I thought I saw Eric Clapton driving a distinctive, expensive black sports car, and that on a separate occasion years ago I thought I saw David Schwimmer also driving such a car. Furthermore, it was not unlike a vehicle I once thought I saw Paul Newman driving. And yet another time, it even seemed possible that I saw this car being driven in California by someone who I worked with in New York City, someone who Regis Philbin had once introduced himself to, which led to other things.

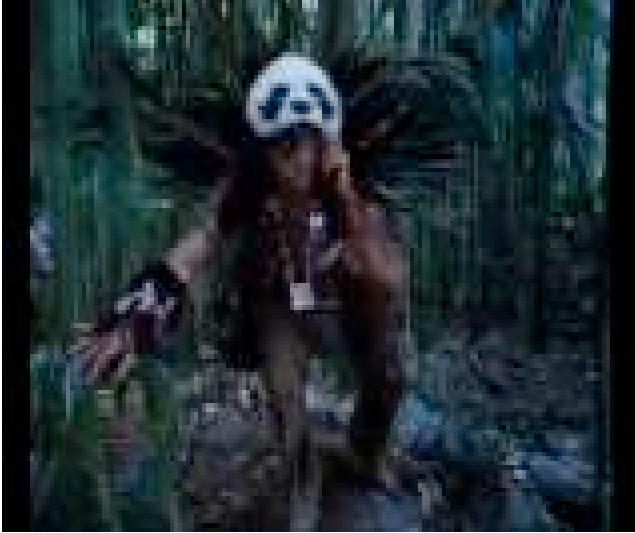
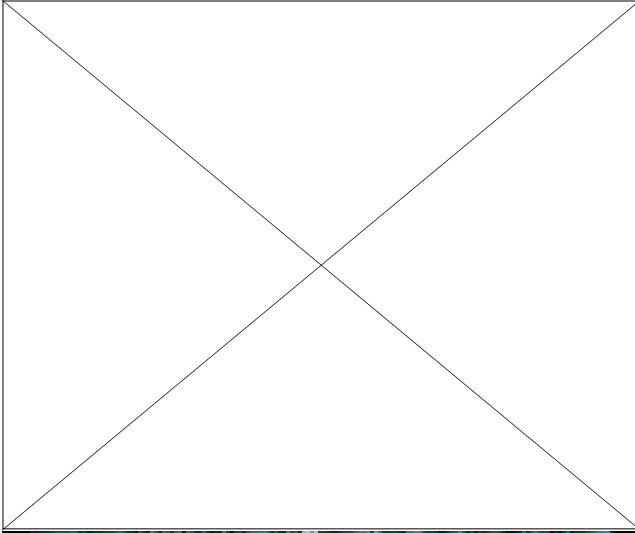
A Break From Delano

I cannot say that these occurrences worked up an appetite, nevertheless at some point I went to a restaurant. I had to wait a while for a table, and found, among the collection of people waiting for tables, a group of mentally challenged people. I had to see this in relation to the aforementioned "Tropic Thunder" TV premiere coming up later that day.

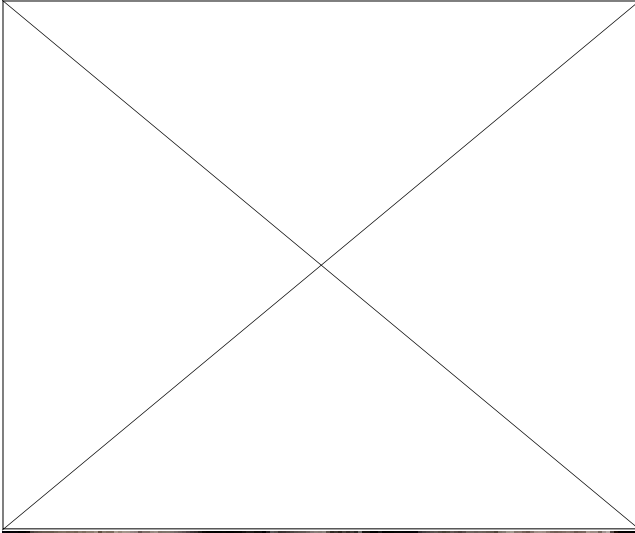
I also bring this restaurant into things because of something that happened to me there which, though perhaps common practice, is not something I have encountered before: my waiter told me he was going on a ten-minute break, and so someone else would temporarily be my waiter. Those familiar with the TV show "Friends" will know why this word, "break", on this day, if from out of left-field when used, might lead one's mind to a particular place. Nevertheless, I do not believe my waiter was cheating on Jennifer Aniston during that ten minutes, nor do I believe he would have been even if he.... but perhaps I digress.

War and Pieces

I made a videoclip that I posted with my August 13, 2008 blog showing how a producer I met in 1975 when he was attending AFI, Stuart Cornfeld, like many in Hollywood, makes significant references in his work to me/my material. Unfortunately, when my external hard drive turned into a piece of garbage I lost my copy of that videoclip, and so I cannot edit onto that videoclip, i.e., create a single, larger picture. What I can also do is provide a link to the blog where that videoclip is posted (as I have done previously, including earlier in today's blog), and ask you to put new clips together with that videoclip - in your mind (I believe this will someday replace all forms of editing):



That one goes precisely at the end of the other videoclip, as I instruct. This next one also belongs in a precise spot in the other videoclip, immediately after the Droog section:



There may have been other things in "Tropic Thunder" that I am not focusing on. For example, Cornfeld generally relates to the CalArts 1973-74 film class movie I was involved in, "Limbo", including a moment when a character has a gorilla mask that he cannot remove. This has something in common with Thunder's Simple Jack. The panda head on Stiller's head similarly connects to this. And so I write of these without incorporating them into videoclips, as a way to sort-of include that which I would not totally include (this is my subtle hint that instead of including me by people driving by so that I can thread them together into a larger thing, perhaps we can give me a big box with 25 million dollars and credit me while featuring my creative work and stuff like that, not that officially being an administrative specialist is too degrading a thing to make out of someone as vital and great and important as me).

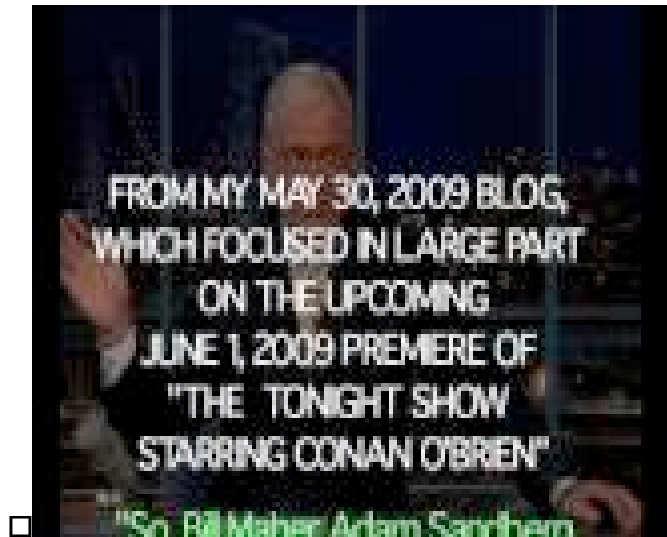
Posted by [Steinhoff](#) at 10:42 AM 0 comments [Links to this post](#)  

Labels: [Aniston](#), [Clapton](#), [Cornfeld](#)

Thursday, June 4, 2009

Stay Tuned To Something

All those who, in search of a reference to the idea for Conan O'Brien that I presented in my May 30th blog, turned their eyes June 1st to Conan O'Brien's first night hosting "The Tonight Show" - you may have been on the wrong channel:



I do not know whether Tom Hanks was making an inside-reference for my benefit on Conan's second "Tonight Show". I do know a conversation I had in 1978 with someone I knew from CalArts led to the premise of his 1980 weekly sitcom, "Bosom Buddies". In fact, well before that conversation, the woman with whom I had the conversation went through a period of designating everyone her buddy - she had her "pool buddy", her "clothes buddy" - I once gave her a Sudafed sinus tablet, for which I received the short-lived designation of being her "Sudafed Buddy". I could provide more details about that conversation's proximity to people connected with Hanks' show, but - some other time. As for Hanks' potential reference on Conan for my benefit: well, firstly he talked a lot about giving Conan a nickname that might stick. This made me think of the Marx Bros., because a right-hand assistant to Groucho Marx whom I knew at CalArts, Henry Golas (star of my video, "How Did The Future Learn To Play Monopoly?"), once gave me the nickname, "Stingray", because it was my answer to the question, "What do you think of as the ideal car to drive?" (the night before Conan did a segment on his super-cool car that makes him super-cool, a 1992 Ford Taurus). And who epitomizes nicknames more than the Marx Bros. (I reject the theory that their mother named them Chico, Harpo, Groucho and Zeppo)? Sure enough, Hanks later got in the name Chico Marx somewhere along the way. This also related to the titles of my previous two blogs, "Swordfish" and "Haddock". Then again, couldn't it easily be said that I was looking too hard for an inside-reference from Hanks, owing to

his having provided me a few on the season finale of SNL? So, T. Hanks but no T. Hanks.

Posted by [Steinhoff](#) at 10:48 PM 0 comments [Links to this post](#)  
Labels: [North Korea](#)

Sunday, May 31, 2009

Haddock

I have much to say about tonight's "MTV Movie Awards". In my yesterday/May 30th blog, "Swordfish" (But how do *you* know I wrote "Swordfish" yesterday? On this blog site I could come back, re-edit the blog I'm writing now on the day after the 2012 presidential election, write in the winner's name, and it will still have today's date on it - the only ones who will know I actually wrote my "Swordfish" May 30, 2009 blog on May 30, 2009 and didn't re-edit it afterwards to suit changing information are the people who actually read it prior to the relevant things that followed, whoever those people are.... and what about the people who falsely claim, for whatever reason, that I changed it after May 30th - maybe someone will be offered \$1.98 to make a false claim such as this for all I know? Fortunately, I have accumulated plenty of evidence regarding my veracity, and so don't need to grab at proof of every fact just to address the skeptics/cynics/bastards out to get me. And so I will stay with this blog site and its shortcoming of date/time stamps that mean nothing.), where was I?

Oh yes, in my May 30th "Swordfish" blog I ended by suggesting Will Ferrell and others be in a comedy bit together, either on the May 31st "MTV Movie Awards" or on the June 1st "Tonight Show" when Conan debuts as host, the subject of which would be comedians using their role as comedians to give the audience something that [resolves the North Korean situation](#). Instead, Jim Carrey (who, incidentally, is slated to appear in the upcoming "Ripley's Believe It Or Not", to be produced by someone to whom I often refer, Sean Daniel) and Will Ferrell were together in a bit where Carrey announces to the audience his secret solution to [resolving the Swine Flu situation](#).

I also noticed on tonight's "MTV Movie Awards" how the cast of the "Harry Potter" movies, in setting up a preview of the next "Harry Potter", used the same thing I used yesterday in my "Swordfish" blog, the idea of feeling the need to start from Square One just to say the newest thing on a subject, and so to set up the clip the actor who plays Potter (Harry Potter) begins explaining the story of Harry (Harry Potter) from the moment of his (Harry Potter's) birth (We've all seen this before here and there - but this occurrence was the day following my use of the idea. Then there's the fact that "Harry Potter" movies are among the many movies that have made inside-references to me/my material.).

I do not know what to make of the opening sketch of the "MTV Movie Awards". "Swordfish" is a reference to a Marx Brothers movie, where it is the password to get into a speakeasy. The opening sketch was not about trying to find a way

into a room, it was about finding a way out of a room. It isn't clear to me that my use of the word "Swordfish" influenced this, as trying to get past a barrier is a little too common, like the word, "the". Not quite as common as the word "the", but fairly common.

As for the "MTV Movie Awards" bit about the commonness of heroes walking away in slow motion, I am suspicious. This is the kind of attempt at damage control I have come to expect whenever there is strong evidence that I have influenced something major. In this case I refer to the "Smallville" season finale and how they based the Clark Kent exit on my 1993 "Mall Man" video, as I detail in my [May 21st blog](#). People who are not so astute as to appreciate my *specific* basis for correlating what occurred on "Smallville" with the ending of my 1993 "Mall Man" video could blur it all together with the idea of the general commonness of heroes walking away in slow motion. Furthermore, there are numerous times when "Smallville" has made clear inside-references to me/my material; and that the "Smallville" writers were also the writers on the last Sean Daniel movie ("Mummy 3") - a fact I became aware of only after I kept seeing use on "Smallville" of me/my material, well, I will just say that I not only lack the kind of proof that a moron would perceive, but that in certain instances I also lack the kind of proof that "less astute" people can detect.

In conclusion, I remain unable to resolve the North Korean situation, in spite of all the support provided and the undermining of support provided.

Posted by [Steinhoff](#) at 10:10 PM 0 comments [Links to this post](#)  
Labels: [Chico](#), [Groucho](#), [Harpo](#), [Marx Bros.](#), [Marx Brothers](#)

Saturday, May 30, 2009

Swordfish

Yes, Bill (Bill Maher, host of the TV show, "Real Time With Bill Maher"), I noticed how your opening bit on the Friday, May 29th show could have been interpreted as a reference to my 1978 video, "How Did The Future Learn To Play Monopoly?" (my video which led to the Robert Zemeckis movie title, "Back To The Future", as the person I gave a copy to in 1978 was then Universal's spokesman for Zemeckis' first movie, "I Wanna Hold Your Hand"). Of course, you (Bill Maher) and I know this would be far from the first time you made use of an idea of mine (and let me take this opportunity to apologize for the time we were standing next to each other at a newsstand in Westwood and I didn't say anything in response to the cynical look you gave the copy of Rolling Stone I was buying that featured Kurt Cobain on the cover, but if I had spoken I would have felt compelled to explain to you then and there my inside reasons for believing Cobain might have been murdered).

You realize, Bill (Bill Maher, host of the TV show, "Real Time With Bill Maher", for those of you just joining us), that the part of "How Did The Future Learn To Play Monopoly?" to which I refer is where Eugene responds to the repeated chanting of, "We wanna play Monopoly! We wanna play Monopoly!" by saying,

"Alright, I'll teach you! Just stop torturing me!" You also realize that the idea here was that they were chanting like children, and that this was torturous to Eugene, who was then ready to tell them what they wanted to know.

Were you also aware, Bill (Bill Maher, host of the TV show, "Real Time With Bill Maher", for those of you just joining us, or for those of you who have such a poor ability to retain ideas that I'm always having to start from Square One to get to any explanation, such as having to perpetually reiterate the fact that I am secretly super-important to the point where much of what goes on in the central arena of entertainment and politics contains inside-references to me/my material, and that no matter how much evidence I provide I'm still always having to start from Square One), were you also aware I say again, that while many have made inside-reference to that video of mine, including Paul McCartney (former member of The Beatles), it is Will Ferrell who has repeatedly used that part of it - when he appears in the first Austin Powers movie; and when he made that YouTube video with the little girl that drew so much attention. **[idnctsbottaositd]** Furthermore, are you aware that Will Ferrell is sort of a man-of-the-hour, in that he will be the first guest of Conan O'Brien when Conan takes over hosting duties (on Monday, June 1st) of "The Tonight Show" (a show initially hosted by the father of someone who lived down the hall from me at CalArts during the 70s, Johnny Carson, who made inside-references to my video, "Steinhoff's Dostoyevsky's 'Uncle's Dream'" on the last night he had guests prior to his very last, lone, farewell show, a fact I brought to the attention of Craig Kilborn several days before the last night of his late night talk show, causing him to also make an inside-reference to that same video of mine on his last show, which featured Will Ferrell as a guest)?

And everyone (all over the place), are you aware that this could affect my proximity to Conan's first show?

Weighing this fact, and the fact that Conan will be receiving so much of the attention of so many in so nearly undiffused a manner on his first night (even if it is through talk and clips the next day and beyond for those who didn't see it), and also the fact that, with the latest nuclear "antics" of North Korean President Il, the planet feels strangely more tenuous than usual, I find myself also looking toward the gathering known as "The MTV Movie Awards" Sunday night (May 31st). This will be hosted by SNL's Adam Sandberg, who, as part of that show ("Saturday Night Live") has been involved in carrying out a few of my ideas now and then. That show will be sharing this special, nearly undiffused attention with Conan, at least in my view.

So, Bill Maher, Adam Sandberg, Conan O'Brien, Will Ferrell and myself should all sit down in a heavily guarded room, where none of our supervisors can be hired by the Republican Party to screw with us or whatever, and work out a way to defeat North Korean President Kim Jong Il, using this rare concentration of undiffused attention (or if not, Sandberg or O'Brien should do a comedy

sketch about this idea of a secret, major summit of major comedy forces meeting for the purpose of defeating Il and saving the world).

Posted by [Steinhoff](#) at 10:15 PM 0 comments [Links to this post](#) 

Labels: [swordfish](#)

Tuesday, May 26, 2009

[Making A Splash](#)

Having just seen for the first time the Jack Black movie, "Kung Fu Panda", it being that it just had its HBO premium channel premier, providing this videoclip seems appropriate (the link you are directed to at the end is my August 13, 2008 blog, ["A Piece of the Mask"](#)):



Posted by [Steinhoff](#) at 10:47 PM 0 comments [Links to this post](#) 

Sunday, May 24, 2009

[Seeing Through](#)

Firstly, I am pleased to announce that I have posted a new film idea, ["Whispers of the Nasty Ghost"](#). (I may or may not have been influenced by sitting next to the stepmother of the author of the screenplay for the recent movie, "Haunting In Connecticut" during my nephew's bar mitzvah in Houston last weekend.)

SATURDAY NIGHT LIVE SEASON FINALE

Secondly, the season finale of SNL. In describing how the May 16, 2009 season finale of "Saturday Night Live" made inside-references to me/my material, I must put forward a number of facts for which I have no evidence, unless one could call forward witnesses (which of course one cannot). As always in such circumstances, I nevertheless find value in making a record, my silly reason being that what I have to say is the truth. I would prefer confining myself to references to things for which I can provide proof without need of witnesses, but life does not offer us everything on that particular silver platter, just some things. The reader might wish to look at blogs where I do prove my points, and

consider that I just might be entitled to some credit. One might even consider it idiotic (rather than healthy skepticism or cynicism) to withhold credit under certain circumstances.

Background Information

1. Tom Hanks, for a while only an occasional guest on various sitcoms during the 70s, became the star of his own sitcom, "Bosom Buddies", in consequence of a conversation I had with someone who attended my college, CalArts. Among other effects this had on me, it caused me to associate Tom Hanks with Steven Spielberg, this despite the fact that it wasn't until years later that Tom Hanks became associated as one of the people Steven Spielberg used repeatedly as the star of his movies, and one of the people who did joint appearances/side projects with Steven Spielberg. The person with whom I had the conversation that led to Hanks' TV show is from Houston, and it was during last weekend, when SNL had its season finale that featured surprise appearances by Hanks, and when Hanks' movie, "Angels And Demons", was released and became the number 1 movie in the country, that I made a rare trip to Houston for my nephew's bar mitzvah. There I spoke with a long-time Houston friend of my sister and her husband, who knows this same person from both CalArts and Houston. Those familiar with how secretly important I am would have to consider whether the release of the Hanks film was deliberately designed to coincide with when the bar mitzvah occurred.

2. I am responsible for the creation of the sitcom, ["My Name Is Earl"](#). Several episodes ago that show gave a character a slightly rare last name, which also happens to be the last name of someone with whom I work at my 9-5, the chair of a committee for which I take minutes at their monthly meetings. The June meeting will be this person's last, as she is being deployed to Afghanistan (though a Kaiser Permanente employee, she is also "on call" or whatever the official term is).


3. For a while I was throwing around the idea that one could devise special gloves that, when worn, would make it possible to operate the tiny keyboards one finds on PDA devices as easily as a normal-size keyboard, two-handed speed typing. The idea involved things extruding from the fingertips of the gloves that would be comparatively small on the keyboard in contrast with normal-size fingers. Shortly thereafter, in October 2008, SNL did a sketch featuring someone on the Lawrence Welk Show with tiny fingers. I became nervous that, if there was a possibility that my idea would ever amount to anything, I should want to get something down on paper instead of just talking about it (though others could simultaneously have the same idea independent of knowing of my idea). I sent in to one of those places that solicit inventions, and took a step or two with the idea. I also tried to build a prototype, but the best I could do was these scary looking gloves with golf tees sticking out of each finger like claws. I gave up on it as an invention, but used the idea for my sketch comedy idea, ["Teddy Tinyfingers"](#), where someone blows off his own

hands on purpose so that artificial hands with tiny fingers could be worn for operating PDAs. The following week SNL referred to the idea that a good excuse for not going to work would be to say that your arms were blown off.

4. For two years I would send in sketch comedy ideas to several people connected to SNL, and for three years the following SNL would include some fragment from the idea submitted for that week (occasionally pieces would wind up within a few days on The Colbert Report or The Daily Show). The one time this didn't happen, it turned out that someone proceeded to write a best-seller based on the idea, which was followed by one of the several people I had originally sent it to purchasing rights to develop the best-seller into a TV show. This past SNL season, however, my sketch comedy ideas have also been used at a [higher level](#), leading to an important aspect of CNN's election night coverage; a much-talked about occurrence at the second presidential debate hosted by Tom Brokaw; a [much quoted statement by the President](#) after his first week in office.

The 5.16.09 SNL Season Finale In Relation To Me/My Material

- On the SNL season finale, their first sketch following the monologue (not counting the replaying of a sketch clip from when Will Ferrell, the guest host, was a cast member) brought back the Lawrence Welk sketch idea with the lady with tiny fingers (see Item 3, above), of all things.
- The second sketch following the monologue featured a surprise appearance by Tom Hanks (see Item 1) experiencing difficulty in removing his hand from inside a jar, bringing to mind the idea of a person whose hand is too big (ala Winnie The Pooh). Tom Hanks then bumped his head in such a way as to produce a distinct nubbin in the center of his forehead. There is a person on the committee at my 9-5 that meets monthly and for which I take minutes (see Item 2, above) who has an extremely distinct nubbin in the center of her forehead, who without a doubt was brought to mind by all who know her and saw SNL (she is also in line to become chair as replacement for the person on that committee who is leaving for Afghanistan).
- A nationally played commercial on the SNL season finale contained something which, in this context, is an inside-reference to something between myself and the CalArts / Houston person (see Item 1).

Posted by [Steinhoff](#) at 5:02 PM 0 comments [Links to this post](#) 
Labels: [SNL](#), [Tom Hanks](#), [Whispers of the Nasty Ghost](#)

Saturday, May 23, 2009

[Let's Be More Tolerant Of Lactose](#)

Before I get to the following videoclip regarding references to me/my material on the May 17th season finale of "The Simpsons", a few things should be known. Why is it sanitized of Simpsons images? I ask you to go back to my 11/30/08 blog, ["Give My Regards To Silence"](#), where I describe circumstances that caused me to pull Simpsons images from YouTube. In reading that blog, I also ask that you note my mentioning how "The Simpsons" particularly likes to include things regarding the 1974 CalArts student film, "Limbo", which I worked on. I would also wish to add that this is the fourth Simpsons in a row this season referencing "Limbo" to enough of a degree for me to make a videoclip - videoclips I have not posted due to reasons described in the above-referenced (and linked) 11/30/08 blog. And finally, the 1990, 1992 video referred to in the videoclip, ["Steinhoff's Dostoyevsky's 'Uncle's Dream'"](#), features my father, Reynold Steinhoff, who passed away in 2000, delivering a line about cigarettes using the identical words and, more importantly, intonation, as the Lisa Simpson character delivering a line about milk:



If there is anyone out there asking why I did not include a correlation between Homer hurling into a saxophone on that episode with the saxophone image in my Dostoyevsky video, my carefully considered response is: yeah, they would have liked that.

In the past I have been inclined to believe that Simpsons references to various things Steinhoff (mostly "Limbo") most likely resulted from Mark Kirkland (Simpsons director) living down the hall from me at CalArts during the 70s, knowing the same people as me. I'm now theorizing that Hank Azaria, who does the voices of numerous Simpsons characters, could be behind it: He frequently works with Ben Stiller (see Stiller connection in my previous blog of 5/22/09); and his appearance on last night's Kimmel show included an inside-reference for my benefit to something that occurred when his ex-wife played someone

giving birth on "Mad About You". That's enough for me to put him on my secret list, "Potential Fans Potentially Willing To Kill For Me".

Posted by [Steinhoff](#) at 2:13 PM 0 comments [Links to this post](#) 

Labels: [Family Guy](#), [Hank Azaria](#)

Friday, May 22, 2009

The Undiluted Something

NIGHT AT THE MUSEUM WITH COFFEE

Today being the opening day of the sequel to the Ben Stiller movie about a security guard's first night in a museum, "Night At The Museum", which was the second biggest movie of 2006 I believe, I would like to describe something interesting in relation to it.

"Night At The Museum" is based on a story that was written in the 90s. During the following decade it was one among many screenplays kicking around Hollywood without a producer, director, star, etc.

Then I sent my sketch comedy idea about a security guard's first night in a museum, "[The Museum Of Excellent Coffee](#)", to two people: a longtime friend of Steven Spielberg (Sean Daniel, the first person from whom I learned of CalArts, the college I attended); and the person who co-runs film production company Red Hour Films with Ben Stiller, [Stuart Cornfeld](#) (whom I half-knew during the '70s). Within one month's time, Ben Stiller had signed on to play the security guard character in "Night At The Museum", and Stephen Sommers left the Spielberg production of "When Worlds Collide" to direct "Night At The Museum". This resulted in Spielberg becoming the replacement director on "When Worlds Collide" in order to fill the void left by Sommers. Sommers then relieved Spielberg of directorial duties by returning to "When Worlds Collide", and Shawn Levy became director of "Night At The Museum".

IS IT REALLY THAT TIME?

For those of you who have yet to go to the web posting of my sketch comedy idea, "[Timeout](#)" at archive.org, which I referred to in my March 22nd blog, I have concluded that the opening of the May 14th season finale of the TV show, "The Office" resulted from it. [[idnctsbottaositd](#)] (For a definition of those strange red letters, you will have to go back to my [May 10th blog](#).) Not just the opening, but later when Michael's character uses advance knowledge of something important to others in his company picnic sketch. I know the concept of a person moving back someone's clocks to manipulate a situation is far from new. Yet I also know that "The Office" will occasionally do something apropos of my doing something, which I attribute to the involvement of Film Producer [Stuart Cornfeld](#) (someone to whom I refer periodically) with the actors on that show. One thing I do not understand is that, although the recorded time of posting on archive.org is unalterable, their counter of how many times something posted is opened fails to accurately reflect every time something is opened - I have put this to the test.

TIMEOUT
A sketch comedy idea by
Jonathan D. Steinhoff, ©3.22.09

Two couples are sitting around a dinner table at the end of a meal, Steve and Mary, and Carol and Barney. Carol comes in from the kitchen carrying a coffee pot in one hand and a tray with pie in the other.

STEVEN:
My goodness, Barney, you've got one talented wife there!

BARNEY:
Oh, you mean the way she's carrying all them things without dropping 'em? That's nothing.

MARY:
See that, Carol? You're making me look bad! Ha-ha-ha!

STEVEN:
Mary drops everything. I'm surprised she didn't spill her wineglass yet! Ha-ha!

MARY:
You'd be in a lot of trouble for that remark, mister - if not for the fact that it's true! Ha-ha-ha!

STEVEN:
Ha-ha-ha!

BARNEY:
Yeah, well, there's something else Carol can do, too.

STEVEN:
I think I know where you're going with this, Barney, and thank goodness, that's one thing Mary's not too bad at either.

MARY:
Thank you, Steve.

STEVEN:
You deserve it, Mary.

BARNEY:
No, I wasn't - I'm talking about something else. Carol? Carol, isn't it time we told Steve and Mary?

CAROL:
Oh my God, here we go again.

BARNEY:
Carol doesn't like talking about it. But let me tell you, she is absolutely amazing.

CAROL:
I give up. Nothing I say sinks into that thick, stupid skull of yours.

STEVEN:
Whoa! Whoa! Wait a minute! Now let's just, what's all this about?

BARNEY:
I'll tell you: Carol can travel back and forth in time!

STEVEN:
No!

MARY:
You can?

CAROL:
I cannot. But Barney here seems to think so. No matter how many times I tell him....

STEVEN:
Barney, what about it?

BARNEY:
Carol, you know you can. Carol actually proved it to me, she even admitted it. Now she says, "uh-uh, no I can't."

CAROL:
Alright (heaves a heavy sigh), I'll tell you what happened.

MARY:
This is so exciting!

STEVEN:
I love this!

CAROL:
Barney was drinking beer and watching football. So he falls asleep in front of the television. So I say to myself, "I know how to play a good trick on

Barney for drinking beer and falling asleep in front of the TV while watching football.” So I watched the rest of the football game, but first I put on the VCR and recorded it. I turned the clocks in the house back an hour. So he wakes up, doesn’t even realize he fell asleep, and I’m sitting there telling him everything that’s gonna happen in the football game before it happens! ‘Cause we’re watching the tape of it on the VCR! So Barney says to me, “How’d you do that?” So I turn all serious, you know, I pretend I’m making this big confession, and I say to him, “I did it by traveling back in time!” He passed out a minute later or I woulda said I was from Mars too.

BARNEY:

You know I never passed out. She just doesn’t want anyone to know the truth, d’ya, honey?

CAROL:

And no matter what I say, or how many times I say it, he just won’t believe me. He’s positive I can travel back in time. Keeps telling me I should go back in time and prevent the Lincoln assassination.

MARY:

You can travel back in time?

CAROL:

Mary, weren’t you listening to what I just said?

STEVEN:

Barney, maybe she was just playing a trick on you.

BARNEY:

Look, the pretzel bowl! It was just empty and now it’s full! Carol must have gone back in time and filled it up!

STEVEN:

This is incredible!

CAROL:

Oh, you! I filled it up, yes, without going back in time. Doesn’t anybody remember? While Steve and Mary were talking about how long the line was at the liquor store? Nobody remembers? (Steve, Barney and Mary look fixedly at Carol. There is a tense silence)

MARY:

Well it was a pretty long line.

STEVEN:

I’ll say. It’s like everybody suddenly decided to, to get drunk all at the same

time! I've never seen the liquor store do so much business.

BARNEY:

Maybe there's some big holiday coming. Does anybody know if there's a big holiday coming?

CAROL:

It's not gonna be the 4th of July for a while.

MARY:

Carol, this pie is absolutely delicious! Did you caramelize the walnuts or....

CAROL:

I'll tell you my secret recipe, but then I'll have to shoot you!

(All laugh, and continue discussing anything.)

THE END

Posted by [Steinhoff](#) at 8:42 PM 0 comments [Links to this post](#) 
Labels: [Night At The Museum](#), [Spielberg](#), [Stiller](#), [The Office](#)

Thursday, May 21, 2009

[Name That Super Person](#)

I've been happily noticing a few recent season finales referencing me/my material, which I plan to detail shortly:

- "The Office"
- "Saturday Night Live"
- "The Simpsons"

In the meantime, I will start off with this link to a [videoclip](#) showing how I'm "there" in the May 14, 2009 "Smallville" season finale.

Posted by [Steinhoff](#) at 10:46 PM 0 comments [Links to this post](#) 
Labels: [Smallville](#)

Sunday, May 10, 2009

[Introducing idnctsbottaositd](#)

I seem to have amassed a few inside-reference shout-outs to me (and what-not) recently that I haven't gotten around to acknowledging. I do not offer evidence here that I have correctly identified these for what they are, nor do I intend to go into the extremely detailed explanations required for the uninvolved reader to appreciate the thinking process by which I arrived at these observations.

Unfortunately, because I do not accompany these mentions with extremely detailed explanations, the uninvolved reader is likely to perceive fallacies in my thinking process. There are many fields of study in this world where even the smallest reference to a symbol or concept could necessitate paragraphs of explanation and justification, and these inside-reference shout-outs and what-nots of mine, in this regard, seem also to deserve being categorized with such fields of study. The key difference being that, in other areas, the absence of a detailed explanation does not automatically tend to lead to false assumptions regarding the underlying thinking process. I therefore have devised an abbreviated manner for conveying this:

I [i] do [d] not [n] conclude [c] this [t] simply [s] because [b] of [o] the [t] timing [t] and/or [ao] similarities [s] in [i] the [t] details [d] =
[idnctsbottaositd]

- When I joked to someone that I was going to go hang out in the parking lot, and the next day an article appeared about Paul McCartney in a parking lot, that was an inside-reference shout-out to me.
[idnctsbottaositd]
- In the movie "Fred Claus" (which just had its cable TV premium channel debut), when Fred Claus finds impossible the playing of the same song over and over, that was a result of my 1994 sci-fi comedy video, "Gosk, Part 1", where Clerp becomes agitated at the playing of the same song over and over. [idnctsbottaositd]
- A recent appearance by Regis Philbin on the David Letterman Show (the one which included a performance from "Hair"), as with all appearances by Regis on Letterman for at least the past ten years, included an inside-reference shout-out to me regarding one of the (few) things that passed between myself and a particular woman Regis once introduced himself to in a New York City restaurant. [idnctsbottaositd]
- The last three "Simpsons" episodes, as with many other "Simpsons" episodes, included an inside-reference shout-out to me and to someone who is an old friend of Senator Edward Kennedy (Kennedy being the prototype for the Mayor of Springfield, the town in which the Simpsons live), through one of their frequent inside-references to a particular scene from the CalArts 1974 Film Class' 16mm movie/class project, "Limbo". [idnctsbottaositd]

Posted by [Steinhoff](#) at 10:30 PM 0 comments [Links to this post](#)  

Sunday, May 3, 2009

[In A Darkroom](#)

From certain blogs of mine, one may arrive at the correct perception that I believe myself to be secretly very important in relation to Spielberg, McCartney, and others of great renown, and that in connection with this, I have been singled out by one or more monstrous group as one to obsessively focus on, and to incorporate in some way into their horrendous acts of violence. I point to my blog of March 13th regarding the deaths of Princess Diana and the Duchess of York, my follow-up blog of March 23rd regarding the recent death of Natasha Richardson, the wife of the star of Spielberg's current movie project, and another follow-up blog of March 30th. I also point to my immediately previous blog of April 30th regarding the death of the son of President Kennedy. In various other places I've referred to what I believe also ties the first bombing of the World Trade Center in 1993 to people who found a way to "leave things on my doorstep". Additionally, I've also referred in other places to various other things I regard as belonging in this category of clues regarding horrible things "left on my doorstep".

I furthermore have pointed out the idea that, to crack one of these cases, one could accomplish the multi-purposed task of cracking all of these cases. And that I see the chief obstacle to a proper investigation as being the very fact that my great importance is secret for the most part: Because without the acceptance of that part of the equation, why would they choose me as the person on whose doorstep to leave things? Therefore, why investigate on the basis of my saying things have been left on my doorstep?

I now add another event that I consider to be part of the same category as the above-referenced, with the hope that someone in a position to properly investigate sees in this an opportunity to crack a number of important cases all at once ("important cases" being an understatement when the history of all is concerned). This event that I am about to describe, though it is not *in itself* the kind of thing one will likely feel great concern over (in fact, it might even seem absurd to feel great concern), yet could prove worthy of great attention owing to the reasons I've described.

The Death of Georgia O'Keeffe

In 1986 I took a train from New York City to Hartford, Connecticut, where my sister, Judith, and her then-boyfriend (now husband), Donald, were living at the time. As my sister had once received special thanks in a book about famous photographer Alfred Stieglitz for contributing research, I brought with me as a house gift on this rare visit a large book of Stieglitz's photographs.

On the day that I rode the train to Hartford with the Stieglitz book, the 98-year old widow of Stieglitz, famous painter Georgia O'Keeffe, passed away.

I do not disagree that 98 years is a ripe old age, nor do I deny that coincidence and happenstance are a part of life. However, given the types of things that have happened to me of quite a different variety where high profile deaths are

concerned, many of which I have not yet described, I consider there to be a potential significance here that has most likely gone uninvestigated. Again, the value of such an investigation would reside more in the possibility that it would lead to those connected to perpetrators of far more serious crimes, than in the injustice of a 98-year old being cheated out of all the years due her.

Posted by [Steinhoff](#) at 4:19 PM 0 comments [Links to this post](#)  
Labels: [O'Keeffe](#), [Stieglitz](#)

Thursday, April 30, 2009

Kennedy's Genes

Imagine what a headache it would be if you had to believe that the death of John Kennedy, Jr. was the result of murder instead of an accident - you're still not finished figuring out the assassination of his father, and now this! Well relax, because apparently I'm the only one saying it. Just think of me as the headache, that's the way to solve it.

Preface

As usual, I shall preface my "surprise revelation" with a brief reference to what should already be known about me. Is it necessarily egocentric or delusional to perceive that things have reached a point where voluminous research of oneself by others has approached the realm of essential knowledge? There happen to be quite a few people in this category throughout history who are neither egocentric nor delusional. On the other hand, a corrupt informational system could leave you believing that Mickey Mouse is the only being you need knowledge of. I'm sorry, Mickey Mouse and Donald Duck.

While it is not spelled out in the most simple terms, it has been spelled out (i.e., verifiable), by things found in the work of Spielberg, McCartney and many others, that I am secretly an influence (and have been for a considerable amount of time). Furthermore, you will not find anyone with the degree of secret importance that I possess.

Proper recognition of the truth of this statement then leads to having to seriously consider a number of heavy things (here's where you'll hold me responsible for giving you a headache, and insist to others that a "don't go there" warning sign be erected). For example, if I say that I've seen enormous amounts of evidence that my apartment is bugged, in light of the fact that I am secretly important, this should not register as an outlandish statement.

The President's Son

In July 1999, within a 24-hour period of the death of John F. Kennedy, Jr., at some point prior to his death, well before there was any news in relation to it, I was alone in my apartment. To hear myself think above the various sounds aimed at my space by God knows who, I was speaking out loud to myself, following a concept.

George W. Bush at this point in time was at the very least being considered by Republicans as a potential presidential candidate, if he was not already. Apropos of this, I started conjecturing about how people tend to feel when they encounter the fully matured offspring of those they know or knew. That there can exist a curiosity borne out of a sense of the wonder of it all, regarding the question of which genetic characteristics are perceivable as remnants from the previous generation. How have certain characteristics been refined, or perhaps corrupted. Is there some special filter that caused the offspring to retain the familiar yet merge it with something new. How this must recurringly be, since people began, a fascinating thing to focus on, not invariably, but depending on the nature of the similarities. And how the nature of George W. Bush's resemblance to his father, the former president, might prove to be of such a variety as to potentially lend itself to exploitation for political gain. Or at the very least, it could have some kind of political impact.

Less than a day later the son of President Kennedy was dead. Eventually it was determined that it was an accident. You have everyone's permission to believe that, so go ahead, believe that. Death may be final, but the findings of those who ruled Kennedy's death an accident, in my book, are not.

Posted by [Steinhoff](#) at 7:24 PM 0 comments [Links to this post](#)  

Saturday, April 18, 2009

[Hanging Onto Guitar Picks In A Difficult Economy](#) [Responses To My April 13th Blog](#)

A few brief notes regarding what I consider "responses" to my April 13th blog, "Take Your Pick", which focused on a movie character having a guitar pick presumably owned by Mick Jagger, and also on the movie, "Tenacious D And The Pick Of Destiny".

Firstly, I find that Paul McCartney's appearance at Coachella yesterday, April 17th, involved him responding to a call for his guitar pick:

["\(McCartney\)... dismissed signs held by front-row fans _ including one that asked for his guitar pick. 'No! It's mine!' McCartney said."](#)

If you read my blogs you will see that I have found there to be numerous occasions for construing an action by McCartney as being apropos of something that started with me.

Second, in my December 2, 2008 blog I referred to seeing Jimmy Kimmel (or a Jimmy Kimmel look-alike) in traffic, which I described as likely having occurred in relation to something Sarah Silverman-ish (Sarah Silverman was Kimmel's ex-girlfriend; the Colbert Christmas special made major use of my material; Silverman is among a handful of people with their own shows on Comedy Central). My April 13th blog, "Take Your Pick", in including as part of its main focus the movie, "Tenacious D And The Pick Of Destiny", identified that Liam

Lynch directed that movie (as part of the closing statement of that section of the blog). Liam Lynch, it so happens, directed Sarah Silverman's movie, "Jesus Is Magic". Sure enough, on the morning of April 14th (the day following my blog), at the same place along my daily commute to work as before, Jimmy Kimmel (or a Jimmy Kimmel look-alike) and myself looked at each other in traffic.

A Separate Note

At one point I considered including in a blog an explanation of my belief that I had something to do with Tom Hanks' appearance at the April 14th ceremony regarding the new George Harrison sidewalk star in Hollywood. I am reluctant to note things that would seem to come out of left field to those who haven't much information about who I am in relation to "things". I do tend to feel more loyal to conveying the truth than to aligning myself with a bunch of ignoramuses' perception of the truth. Okay, perhaps they're not ignormasuses, perhaps there has been an expensive effort by certain people to cover-up who I am in this world, i.e., some ignorance is promoted. Then again, perhaps there are so-called ignoramuses who are actually part of the cover-up. Perhaps part of me is part of the cover-up too, as I do not wish to be in the spotlight regarding just anything.

As for the Tom Hanks thing: from time to time SNL, McCartney (not to mention McCartney's daughter), and others have made inside references to things that suggest to me a girl I knew during the 1970s, or to be more specific, things that suggest that girl in relation to myself. A recent reference of this variety on SNL made sense in that a movie opened that weekend that made such references more relevant. Last week's SNL made another such reference, but I was left in a quandary as to where the relevance was. The Tom Hanks appearance in relation to George Harrison, however, seems to have made SNL's reference relevant. It was a conversation I had with this girl that resulted in Tom Hanks' situation comedy, "Bosom Buddies". Furthermore, an Eric Clapton inside album cover once made another such inside reference, and Clapton is considered very important in relation to the story of George Harrison. And finally, one of the lines in Harrison's song about the loss of John Lennon, "All Those Years Ago" resulted from something I said to this girl (there were other lines in that song I was an influence on as well). I believe that the last time I saw this girl was when she was driving next to me on the freeway, a week before Harrison died. My understanding is that she is a friend of Paul McCartney's.


Posted by [Steinhoff](#) at 11:21 PM 0 comments [Links to this post](#)  
Labels: [George Harrison](#), [Paul McCartney](#), [Tom Hanks](#)

Wednesday, April 15, 2009

[Raindrops Threaded Together](#)

This post is to proudly present my latest work-in-progress, a song entitled, "[Raindrops Threaded Together](#)". Now that you've clicked on the preceding link and listened to it, imagine the same song, okay, only with things that

accentuate the rhythm and melody coming and going, permitting the quiet to continually return and dominate, so the drums, symbol, bass guitar, lead guitar, flute, backup vocals, lead vocals improvising with the same set of words, they're present like a train going through a station without stopping, and then coming back from the other direction. I hope to get around to doing all this with this song, anyway.

Posted by [Steinhoff](#) at 9:37 PM 0 comments [Links to this post](#)  
Labels: [Rain](#)

Monday, April 13, 2009

Take Your Pick

While I do not claim to have special information regarding the secret point of origin of every movie idea there is, it does so happen that at least some of my information is special. And so today I will share with you the secret origin of the movie, "Tenacious D And The Pick Of Destiny".

It all began in Summer 1975, while I was working as Best Boy (assistant to the Electrician) on an AFI film shoot. Perhaps here some will (tangentially) be demanding an explanation of how I came to be working on an AFI film shoot, as I was a CalArts student at the time. A CalArts friend of mine arranged it. Now would anybody mind if I continue? Thank you!

Stuart Cornfeld, who subsequently became a big famous film producer but was then an AFI student (or to be more specific, fellow, unless I am mistaken), was also working on this same AFI film shoot, as a producer or something. Amy Heckerling, who subsequently became a big famous film director, was also working on this same AFI film shoot, as an assistant director. While on this shoot I often performed tasks directly for Rob Hahn, the film's cinematographer. Rob had initially come to California/AFI from New York with Amy Heckerling, who once was his girlfriend. They had broken up by the time of this shoot, though Rob made it clear that he still had feelings for Amy, who sometimes looked at us and smiled. Perhaps this would all benefit from my having special "Possible Tangent" paragraphs.

Possible Tangent

Interestingly, a girl living in the same apartment building where I was staying in Westwood during this time, a Catholic girl named Virginia, was the best friend of Stuart's then-girlfriend. One morning, while waiting in my street level apartment for someone to pick me up and drive me to the film shoot (possibly Stuart, who drove me there a few times), Billy Joel's sax player arrived in a very expensive sports car and dropped off this Catholic girl named Virginia. A few years later I believed this to be the same Catholic girl named Virginia who Billy Joel described in his song, "Only The Good Die Young". And interestingly, a week after I made this observation aloud, Billy Joel was sitting next to me on an airplane (Easter 1978) explaining that he told Time Magazine Virginia was some girl he went to high school with (not the Virginia I knew - though on his

next album one finds the line, "you can't get the sound from a story in a magazine"). A week after this airplane trip to the West Coast I received a letter from Paul McCartney, which as far as I can tell had nothing to do with Virginia.

Back To Our Story

One day in the Summer of 1975, Stuart offered me the opportunity to buy some pot, which he said was the same as the pot sold to Mick Jagger, and that its great quality accounted for its relatively substantial cost. I had to pass, though as many of us know there's pot and then there's pot. I treasured knowing about that pot, as I did not have the pot itself to treasure, though perhaps I would have continued to treasure knowing about the Mick Jagger pot even if I had owned it and then smoked it. I will never know.

In 1982, Amy Heckerling directed the movie, "Fast Times At Ridgemont High". She had Stuart Cornfeld acting in a small part in this movie (the owner of the fast-food restaurant who insisted on the wearing of a pirate outfit). We also see Sean Penn in the movie going on and on about having the very same guitar pick Mick Jagger used. In fact, at a key moment he gives the guitar pick to his friend, a true sign of the character's good heart, unless the character made up the Jagger connection and therefore is being a sleazeball to portray himself as making a sacrifice in giving it away. The moment also spoke to the audience's consideration of the possibility that perhaps this character really was cool enough to party with Mick.

As for myself, I had no doubt whatsoever: the guitar pick to which Sean Penn referred, special because it had belonged to Mick Jagger, "began" as the pot Mick Jagger smoked. Stuart Cornfeld was in both situations. I would have associated together the Mick Jagger smoke with the Mick Jagger pick even had Stuart not been involved in either situation. I have therefore had this special sense about this special guitar pick in my mind ever since 1982. I have also over the years been increasingly developing the conviction that Stuart Cornfeld really did have the same pot Mick Jagger smoked back in 1975 (if there ever was any doubt).

In 2006 Stuart Cornfeld produced the movie, "Tenacious D And The Pick Of Destiny", the pick in the title being a reference to a most special guitar pick, one that was magically owned at one time or another by every great rock and roll guitarist in the history of rock and roll. Could I possibly have any doubt whatsoever, after retaining over the years the idea of Mick Jagger's guitar pick in direct relation to the idea of Stuart Cornfeld (perhaps Stuart is somewhat more than an idea, sorry about that), that the origin of this Tenacious D Pick of Destiny began as anything other than the pot that Mick Jagger smoked (which I once could have purchased)?

Possible Tangent

At some point in 1988 (about half-a-year before Ringo Starr sent me a letter

written on the 25th anniversary of the famous February 9, 1964 appearance by The Beatles on The Ed Sullivan Show), I was on vacation in England, during which I took a trip to the town in which Mick Jagger grew up, his childhood hometown. While walking around there, I thought I saw Stuart Cornfeld driving by behind the wheel of a potato truck. Though Stuart is a redhead and the driver of the potato truck was blond, I still thought it might be Stuart (yes, this was *after* Billy Joel did the song warning against changing the color of your hair). I might have forgotten about the potato truck incident if not for what happened next, which was something I also might have forgotten about, if not for the potato truck incident: As I boarded the train back to London after a day of walking around Mick Jagger's childhood hometown, someone who looked like Simply Red (who is named Simply Red because of his hair color) appeared to be exiting the same train car. The music video for Simply Red's 1985 big hit, "Holding Back The Years", shows Simply Red throughout the video walking around in what is presumably his own childhood hometown. I cannot swear it was Simply Red in Mick Jagger's childhood hometown, but clearly this was meant to trigger this impression in me. If you had lived my life, or at least walked half-a-mile in my shoes, you would appreciate the idea that it was at the very least meant to trigger this impression in me. As you might guess, life has chosen me for many of these types of experiences. In fact - well, nevermind. Perhaps if this paragraph had been entitled, "Total Tangents" instead of "Possible Tangents", I then could have continued along these lines....

The End Of Our Story

And finally, or tangentially, it may be of interest to know that the director of "Tenacious D And The Pick Of Destiny" is someone named Liam Lynch, a very close friend of George Harrison's son, Dhani.

Damage Control

And now for something completely different: A few days ago I wrote and posted a new comedy sketch idea, "[Arguer And Corrector Discuss Russia](#)", which you can access through clicking on the title a few words ago earlier in this sentence, or, if you are one who only moves forward and considers it only tangential to move backward, you can click [here](#).

Posted by [Steinhoff](#) at 10:40 PM 0 comments [Links to this post](#)  

Labels: [George Harrison](#)

Tuesday, March 31, 2009

Snow And Slush

I recently came up with a most funny concept, I believe, and dutifully sent it off to the two producers who I once knew and who used to always open my emails, Stuart Cornfeld and Sean Daniel. According to Didtheyreadit.com, technology I sometimes use so I know if my emails are possibly being read. Problem with Didtheyreadit.com is that, when received on some computers, I

cannot detect whether my emails are being read. I know this because I've received emails in response to emails I've sent that presumably were never opened, according to Didtheyreadit.com. I suppose if you're rich enough and organized enough, you might even know which of your computers is on this "radar" or not, and then determine whether you wish to be picked up on the "radar", depending on the email content (which you could first learn by first opening the email off the radar). Nowadays, sometimes the emails sent to these producers are opened, sometimes not. According to Didtheyreadit.com.

But I digress, that is, if this is about the funny concept itself (and not about someone doing something with it), and so without further digression or ado or whatever that was:

Someone visiting at a friend's house finds that his friend has purchased a "DoggyBarkBark" device. This is a speaker you strap to your dog's neck that produces the bark of a ferocious dog, triggered by the sound of your dog barking. If your little lapdog is barking because it senses an intruder, the intruder imagines that scurrying around somewhere is a ferocious dog. The big problem is that whenever the lapdog hears the ferocious barking, he barks back, thus creating an endless barking situation. Initially the lapdog responds to the friend's visit with a little bark, thus triggering the situation and a shouted explanation from the dog owner. The dog owner explains also that the video that comes with the "DoggyBarkBark" device reassures the owner that their dog will eventually become accustomed to the sound of a ferocious dog barking and not respond. This may not occur for a few months.

That's the version of the idea I sent out to two people who in the past have channeled a huge number of my ideas to people who then make use of them (Daily Show, Colbert Report, SNL, movies, other TV shows, people who create new TV shows, CNN Presidential Election Night Coverage producers, etc.). I simply wish to add to the above version, that perhaps at some point the dog's owner might plug his lapdog's ears with his fingers to stop the vicious cycle. Which succeeds in creating a momentary cessation of barking. Eventually, numerous stops and starts of the vicious cycle of barking puts looks of very serious apprehension into the facial expression of the guest at any occurrence that might potentially set off the lapdog into letting loose with a tiny yelp. Accompanied by deep sighs of relief, too soon, a yelp was coming after all. I imagine an idea this funny is worthy of, I don't know, at least 45 minutes of screen time. It's very symbolic too, I think, you know, big guns (ferocious dog barking sound) always at the ready to turn things upside down on behalf of seemingly innocuous imbeciles (the yelping lapdog).

Speaking of big guns at the ready to turn things upside down, I have to see the recent [news item](#) about Bruce Willis' ski resort burning down as being in relation to my "reopening the investigation" into the death of Princess Diana in several of my recent blogs, ["Word To The Wise"](#) and ["I Read The Clues Today"](#).

While my experience in these matters makes the connection particularly clear to me, I do find there to be one element built into it that has written all over it, "if there's that coincidence then it's all coincidence issue closed no need for investigation all logical deductions are tainted by there being a coincidence in the mix". Sometimes one must even conjecture whether certain apparent coincidences haven't been planted for those stupid enough to regard coincidence as the answer to everything, sure to win an acquittal every time, no matter the crime, no matter the other evidence. The coincidence to which I refer here is that (and by the way to follow this you would need to actually read my blogs referenced here that regard all this): on the one hand I've previously connected Steve Holland with Bruce Willis, and put the "Zig Ski" license plate spotted in 1997 in relation to this due to context (without my knowing at the time of making the connection that Willis owned a ski lodge); and then you have the fact that Bruce Willis owns a ski lodge (according to my research, Willis [purchased it in 1996](#)). The big bad coincidence is that Steve Holland's first movie, "Better Off Dead", which I refer to in my blogs on this subject, uses skiing as a significant element. The explanation may be that a mutual interest in skiing is part of Holland in relation to Willis - I don't know.

I would also like to add, as I've stated before, that whoever committed one crime (eg., the assassination of Diana Spencer) was not necessarily involved in any of the others. However, it is clear to me that there was a consciousness on the part of the perpetrator(s) that there would be an apparent connection to be made between the various acts discussed. For all I know, Bruce Willis read my blog and then set fire to his own ski lodge. The perpetrator(s) in Diana's death were trying to create a trail leading to McCartney and/or Harrison from what they left on my doorstep ahead of time - this could increase the likelihood of a few Spartacuses standing up at this point in "our story".

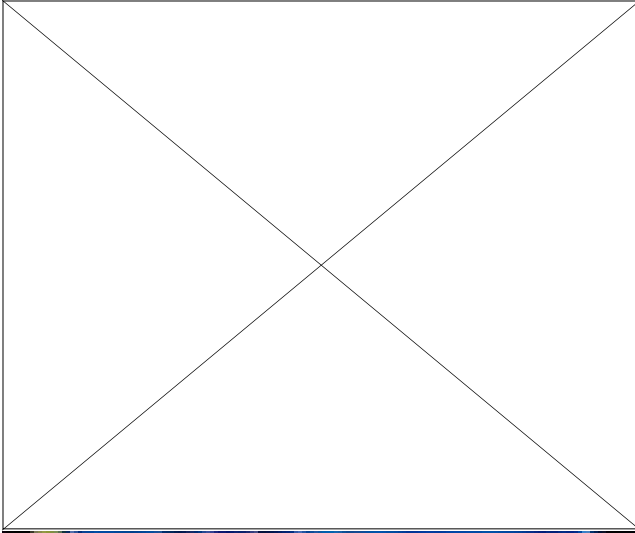
Posted by [Steinhoff](#) at 11:32 PM 0 comments [Links to this post](#) 

Labels: [Bruce Willis](#), [Natasha Richardson](#), [Princess Diana](#), [Sarah Ferguson](#), [Sean Daniel](#), [Steve Holland](#), [Steven Spielberg](#)

Monday, March 23, 2009

[I Read The Clues Today](#)

When I saw the following bit on the March 16th Daily Show I immediately thought of [Mind Helmets](#):



While I was attending my last two years of high school in New York City from 1971 to 1973 at a small school called Elisabeth Irwin High School, I wrote something for a creative writing assignment. It was a make-believe newspaper editorial, addressing a future world where superstition/paganism had taken over. In this world, technology was as sophisticated as could be imagined, but most people called it magic. The editorial defended the unpopular idea that, though some called it magic, those new things everyone was talking about, **Mind Helmets**, might actually be a product of science.

Over time I have accumulated good reason to believe that, contrary to the official version of how it came about, this story of mine had a lot to do with the creation of "Mind Games," the title song of the John Lennon album that followed "Imagine". Both this story and **"Steinhoff's Monster"**, a 16mm film I started on at CalArts in 1973. There were people at my very small (25 boys, 25 girls in my grade) high school who would go to Lennon's secret Bank Street home after school, having met Lennon through a mutual friend of Lennon's,

David Peel (in 1974 I would work for Howard Smith, the person who introduced Lennon to Peel). I was actually told that this story of mine would appear in the 1973 school yearbook, though it was pulled at the last minute.

Two things happened during the afternoon of March 16th prior to the Daily Show videoclip included here:

- I received an emailed Facebook communication from someone I hadn't heard from since the early '70s, a person I knew at Elisabeth Irwin
- The **Mind** of Natasha Richardson, whose husband, Liam Neeson, is working with Steven Spielberg on a movie about Lincoln, was damaged, presumably because she **skied** without a **Helmet**.

My March 13th blog was about the murder of Princess Diana, how it existed in relation to the murder of the mother of the Duchess of York a year later. How things were specially "left on my doorstep" in relation to those deaths prior to their occurrence. In that March 13th blog I went into why I believe my "doorstep" has been selected to receive special clues regarding matters of such importance: the fact that I am secretly important in relation to Spielberg and McCartney, and am thusly perceived as a gateway to special attention. I brought forward in that blog one and only one clue that any law enforcement agent could easily follow up on: a license plate that read, "Zig Ski". I suppose "Zig Ski" could suggest the idea of zig-zagging while **skiing**, though I referred to it in a different context.

What might have been prevented, what can still be prevented, what exactly is at stake, I feel very much in the dark here. What is it that someone wants us to see, what guilt would they wish to assign, that may be more apparent. Oh, if only I hadn't printed the words, "Zig Ski". And oh, do no such thing again. Perhaps this is like some poker game, where a player would seek to bluff us into believing that "Zig Ski" is/remains a great clue, when it is in fact an easy opportunity to mislead. The driver of the "Zig Ski" car may have innocently done nothing more than drive from Point A to Point B on cue, expecting he was enroute to seeing the Martians land or Ringo Starr dancing the cha-cha-cha. But who cued him? Can it lead back to a more genuine clue?

Could this be an effort to guilt Spielberg for the death of Richardson, because I had to divulge the clue in a blog instead of being able to provide it directly to someone who would follow-up? Someone who would follow-up, because they would accept that I am secretly important and would thusly be more likely to receive such a clue "on my doorstep"? Could dumping guilt on people like Spielberg and McCartney be the kind of thing an enemy of the Western world would endeavor to accomplish, with me as their pawn? As for me, I recognize how complex issues might surround matters of this kind in ways beyond that which I presently know of, thus justifying a decision by Spielberg and McCartney to avoid publicizing my importance. As I lead a far more reclusive

existence than most, it could seem to people like Spielberg and McCartney that I am far more vulnerable.

I do not let the kind of sick people who would kill Princess Diana and Natasha Richardson direct my mind in how to look at these things. I read the news today, but I did not see the same thing as everyone else in so doing.

And finally, I've written another sketch comedy idea, "[Timeout](#)", available at [archive.org](#). I hope you see something good in it.

Posted by [Steinhoff](#) at 8:19 PM 0 comments [Links to this post](#)  

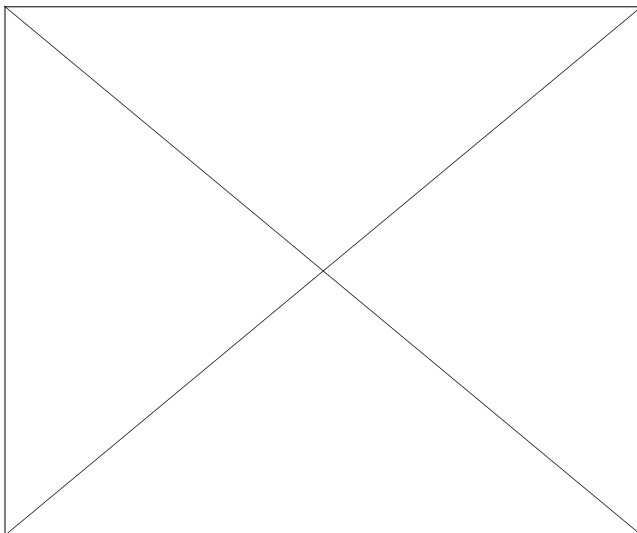
Labels: [Elisabeth Irwin](#), [Lennon](#), [Lincoln](#), [McCartney](#), [Princess Diana](#), [Richardson](#), [Spielberg](#), [Timeout](#)

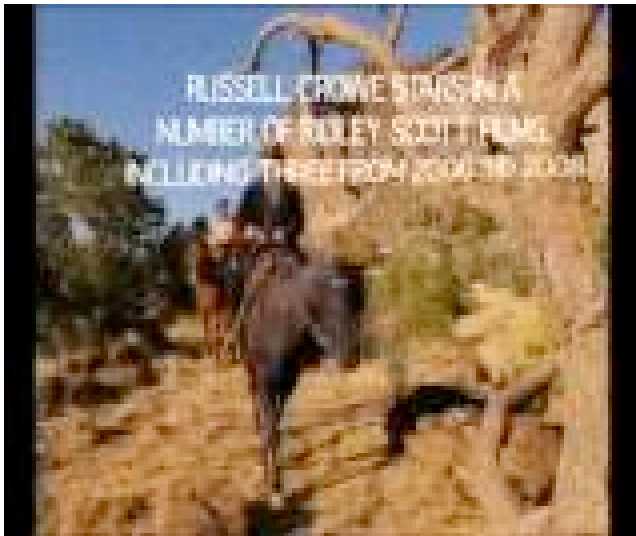
Sunday, March 15, 2009

[Fun For Everyone](#)

Well, that last post was extremely serious, if one recognizes the idea that, had Princess Diana lived, she might have entered into a semi-royal marriage with an Egyptian, an event that could have been world-healing; and that her murderers appear to have singled out my doorstep as a repository for clues to their guilt, owing to my secret great importance in relation to Spielberg, McCartney, and many others.

This current post may be thought a continuation of the "argument" contained in my previous post, in that it adds to the proof of my contention that I am perceived as having some degree of importance (someday someone will invent a device for measuring degrees of importance with precision):





After viewing this videoclip regarding Russell Crowe (and perhaps Christian Bale), one may also wish to read a blog I posted on September 21, 2008, entitled, ["Not Enough Time For The Beethoven,"](#) and/or view my 1998 video, ["Gosk 2"](#), which is at archive.org (where my 1994 video ["Gosk 1"](#) can also be found).

As usual, I have this week seen other references to my material:

- "Mr. Brooks" (my Dostoyevsky video)
- "Smallville" plus "The Office" (Tony Scott/Terrance Williams)

These references were extremely obscure, and though they were identifiable to me as having to do with me, they are scarcely worth my trying to convey to the masses in a detailed way.

I am left in these instances to ask people to take things on faith. Nevertheless I believe that, in general, I provide far more things that do not require taking things on faith, things for which I offer proof as being references by others to my work. And so I hope people will not begrudge me these instances where I do not provide details. There is no small importance to granting credit for integrity and intelligence, if it is earned, otherwise there is much that would be buried.

Posted by [Steinhoff](#) at 2:55 PM 0 comments [Links to this post](#)  
 Labels: [Christian Bale](#), [Princess Diana](#), [Ridley Scott](#), [Russell Crowe](#)

Friday, March 13, 2009

[A Word To The Wise](#)

How did it come to be that just hours before Princess Diana was killed in an automobile accident involving a reporter from the French newspaper, La Figaro, I was standing on the spot where the Los Angeles restaurant, La Figaro, named for the French newspaper, once stood? How did an interview with

George Harrison in La Figaro come about just three days before? Is there a set of verifiable facts that will unmistakably say certain things to an intelligent person, while being mute or confusing to an unintelligent person?

In this statement, I will be combining information that is easily verifiable as fact with information that cannot be proven which you will have to take on faith, simply because many of the things that happen in this world cannot be proven (will you be able to prove tomorrow that you were sitting down while reading this today?).

The easily verifiable facts alone will ultimately be enough to prove that there is much in what I say.

Part 1 - The Death of Princess Diana

During the last week of August, 1997 I was having a conversation with someone I knew who was also a friend of Blues legend BB King. I described an experience once described to me by Howard Worth, who made the movie, "Raga", about Ravi Shankar, how George Harrison had come through for him in getting his movie the money needed to complete it. A few days following this August 1997 conversation, George Harrison gave an interview to the French newspaper, La Figaro, and based on my (extraordinary) experiences, I had to wonder if what I'd said hadn't influenced Harrison to give an interview. The day after the Harrison interview, a paragraph summarizing it was featured in the L.A. Times. It is perhaps relevant that, in 2000, BB King and Eric Clapton made an album together, "Riding With The King". Eric Clapton is historically known to have been a longtime close friend of George Harrison (despite Clapton's ultimately causing Harrison's divorce and marrying Harrison's ex-wife).

The next day I saw on my way to work a look-alike of someone I knew years before (unless it was the actual person, I could not tell, however, the resemblance, in terms of certain unusual, identifiable features, was obvious). This person was my friend when I attended CalArts, and had for a roommate a woman who worked in the secretary pool for George Harrison's record company, Dark Horse. George Harrison married a girl from the secretary pool at Dark Horse. Olivia Harrison may actually have been the roommate of my friend, I wish I could say with certainty one way or the other.

As a secretly important person, I have for a long time been accustomed to being followed wherever I go. I thought it might make things interesting to begin this particular three-day Labor Day Weekend (Saturday, August 30th) by going to a place I sometimes went when I was a student at CalArts during the 1970s, the La Figaro Restaurant in Los Angeles, where the menus were formatted like the French newspaper for which the restaurant was named. The restaurant was no longer there. I then made my way to the 5 Freeway and

headed south.

I suddenly became aware that on each side of me were two very large vehicles - a truck and a bus. Yet each had something about it that brought to my mind the L.A. Times paragraph of a few days before about the Harrison interview. The truck had the word "Werner" in big letters on the side - the friend whose look-alike I saw a few days before had once given me ticket to see an appearance by the leader of a then-popular cult, Werner Erhardt (in fact John Denver provided Werner Erhardt with a song to debut at the gathering I attended; I was only there out of curiosity). Werner is not so unusual a thing to see on the side of a truck, not in and of itself. The bus had the word, "Oasis" painted on its side - the Harrison interview emphasized Harrison's dislike of the music group, Oasis. Again, in and of itself, Oasis written on the side of a bus is not something I would have you regard as being so very out of the ordinary. I felt very unsettled by these two large vehicles and made a mental note of what had just happened and how it connected with the Harrison interview. Immediately following this, I was surrounded on all sides by cars with license plates that collectively brought to mind a letter Paul McCartney sent to me in 1978. The letter was on the subject of hiring me, and came under my dormitory door a week after Billy Joel had sat next to me on an airplane. As it was Labor Day Weekend and the reference 1978 letter had been on the subject of hiring me, the idea of being surrounded by cars whose license plates brought the letter to mind sort of seemed to fit, if you've ever experienced anything in relation to any of the world's less conventional billionaires. For the most part I don't remember what the license plates said specifically; what my new mental note focused on was the fact that the bus and the truck relating to the Harrison interview had been replaced by comparatively benign cars regarding McCartney.

That evening Princess Diana was killed in Paris when her car was surrounded by the cars of reporters chasing her, including a reporter from the newspaper, La Figaro.

Marie Antoinette of Austria married King Louis XVI of France because historically such marriages can create an important bridge between nations of people who might otherwise live in conflict, even war against each other. At the time of her death, Princess Diana appeared poised to enter into a most serious phase of her relationship with an internationally famous Egyptian, Dodi Al-Fayed. In fact, a few days before on the Larry King Show, Dodi Al-Fayed's ex-fiance appeared as the guest, claiming that Princess Diana had stolen him from her.

If one can imagine people in this world with a fanatically serious wish to prevent a bridge between Arabic people and the Western world, one might see the question of responsibility for the death of Princess Diana as being worthy of scrutiny beyond that which takes place in the tabloids. And those with

something serious to add to this discussion should not deserve to be cast into the role of tabloid mongerers.

Part 2 - The Death of the Mother of the Duchess of York

Approximately one year later, on September 19, 1998, [Susan Barrantes](#), the mother of the Duchess of York, Sarah Ferguson, was killed in what was regarded as (investigated as) a car accident. I experienced a similar series of events on that day as I had a year before.

While driving to San Diego from Los Angeles I saw a few license plates that brought to mind something of personal significance from when I attended CalArts, the word "Ziggy". Hours and hours later, on the way back from San Diego, I saw a few more license plates that also suggested this word (such as "ZIG SKI"). I also saw license plates that brought Mickey Mouse to mind (CalArts has often been referred to as [Mickey Mouse U](#), owing to the involvement of the Disneys with the school).

Part 3 - The Ziggy Connection

During the 1970s while attending CalArts, a friend of mine, Al Goulder, had a kind of bird that originates from Australia, a cockateel, who was named Ziggy. I took care of Ziggy for him over Christmas break one year. Al Goulder's roommate was Steve Holland, who went on to make a number of movies. He wrote and directed "Better Off Dead", made in 1985, which co-starred Curtis Armstrong. In that same year Curtis Armstrong began co-starring with Bruce Willis in the TV show, "Moonlighting". In 1986 Steve Holland wrote and directed, "One Crazy Summer", which co-starred Demi Moore, who married Bruce Willis in 1987. Bruce Willis played a character in the TV show "Moonlighting" named David Addison from 1985 to 1989.

September 19th was also the anniversary of Mickey Mouse's debut, in a cartoon entitled, "Steamboat Willie". Some are aware (particularly in Great Britain) that Sarah Ferguson created a cartoon character named [Budgie The Little Helicopter](#), named after a bird that originates from Australia, called a budgie.

Part 4 - Why Bruce Willis Is Relevant

On August 31, 2005, the anniversary of Princess Diana's death, the media carried the story of how [Taliban terrorists had taken a soldier hostage](#) (he was killed a few days later), a soldier with the recognizable name of David Addison (the same name as the Bruce Willis character on "Moonlighting"). The following year, on Labor Day Weekend 2006, I saw a car with a license plate that read

"ADDISON", or something similar.

For a long time I have made reference to the fact that the first person from whom I ever learned of CalArts was Sean Daniel, that Sean Daniel (a Spielberg friend) makes inside references to my work in the movies he produces. Sean Daniel produced a movie released on November 14, 1997 starring Bruce Willis entitled, "The Jackal", which has the Bruce Willis character saying, "You can't protect your women." It related to the assassination of the American First Lady.

Summation



I believe that if the true story behind the John F. Kennedy assassination is that Oswald was sent by the Russian government, the publicizing of such a fact could have resulted in the U.S. being backed into a corner where nuclear confrontation with the Soviet Union would not have been particularly easy to avoid.

I believe that if the true story regarding the death of the mother of the Duchess of York is that it was caused by the same people who killed Princess Diana, massive publicizing of this fact would likely serve the purposes of the perpetrators. Furthermore, if the likes of Harrison or McCartney were to appear implicated in one or both of these deaths, again, one would likely have been led to such a conclusion by perpetrators who preconceived such a frameup.

What I believe is the value of what is reported here, therefore, is that there could be clues that could lead to the actual perpetrators, in spite of where they might want the clues to lead, and perhaps, eventually, this could prevent some future terrible event. I caution against playing into the hands of the perpetrators. Was the Barrantes death ever investigated with an eye towards the possibility of a clue that might unravel a huge mystery? No, it was thought an accident. Was the Addison death ever investigated as containing the potential to ultimately lead to the solving of the true cause of the death of Princess Diana? No, it was assumed to be a random Taliban killing. Deaths are investigated in accordance with certain preconceptions regarding what occurred. In the absence of certain theories about a murder, the investigation follows a more limited course. Correlatingly, the information here could lead to new information. I have been reluctant to present my information because it could alert the perpetrators to more perfectly bury the trail of real information. And attaching value to what I present first requires accepting the premise that my doorstep is a place where things of this significance might land.

I have often tried to demonstrate that I possess the personal credibility required to be believed as the type of person whose doorstep these clues would

wind up on. Apparently my credibility is seen as too opposite to the interests of the likes of Spielberg and McCartney for anyone to come forward and admit that my doorstep would indeed become a likely repository of such information. I have other information. It is useless if my premise is not appreciated. Why would these clues be left for me? When did I ever [prove my importance](#) in relation to McCartney, Spielberg and others? The coverup of my importance has for some time now become a significant part of the coverup of things that the world needs investigated.

Posted by [Steinhoff](#) at 12:03 AM 0 comments [Links to this post](#)  

Labels: [Princess Diana](#), [Sarah Ferguson](#)

Sunday, March 1, 2009

[Imagine That](#)

Not a whole lot for me to be pointing at at this very moment, as far as I know.

Let's see, we had the title of my previous, February 24th blog being "Like In That Beatles Song", and the very next day, February 25th, Supreme Court Justice [Alito](#) renders a decision by putting things in the context of what it might mean to reference a John Lennon song. I consider myself very much on the left of the political spectrum, generally (though I don't always accept conventional definitions of what issues fall where on the political spectrum, preferring to use my own mind), however, there is a substantial history of major Republicans referencing my material: George W. Bush, Trent Lott, Rudolph Giuliani, John McCain. Perhaps it's word of mouth, related to the fact that everybody everywhere references my material, from rock superstars to film directors to TV shows to leaders of foreign nations to Democrats. All of this weighs very much in favor of the conclusion that Alito's action the day following my action, both actions not merely regarding references to Beatle songs, but rather the concept of referencing Beatle songs, was apropos of my previous blog title.

If that was a difficult one to follow, this next one will certainly throw you.

- I begin by drawing your attention to my [videoclip](#) regarding the final episode of the TV show "Friends", which starred Jennifer Aniston and others. Ever since my 1998 "Gosk 2" sci-fi comedy video, which included in a starring role someone who was friendly with Arquettes and other "Friends" people, there were quite a number of references to my material on that show (only a few prior to "Gosk 2", including an entire storyline contained within the initial "we were on a break" episode). On the referenced videoclip, they made a game of using one of the made-up words in "Gosk" a few episodes prior to the final one, and then on the final episode gave center stage importance to the power of a made-up word to catalyze events. The question was thereby raised of whether a new made-up word (or possibly not new for viewers of "Gosk") would get Rachel off the plane the second time (as a made-up word had at one

point in that episode), to reunite with Ross for the climax of the series (I said series, not episode). Had such a word been called into play, we can be certain that it would be a word instantly made part of the English language, for its "Friends" significance. Had such a word demonstrably originated with me, I imagine it would have become trivia difficult to suppress.

- Jason Lee's show, "My Name Is Earl" is the result of a story idea I submitted to the person (Sean Daniel, first person from whom I learned of CalArts, the school I attended) who produced the first big movie Lee was in, "Mallrats", which was itself named after my video, "Mall Man". As mentioned in a [videoclip](#) posting of mine on YouTube, that several-page story idea of mine contained six references to chipmunk talk. The announcement that Lee would be in the movie, "Alvin And The Chipmunks", came years after my story idea that led to his "Earl".
- Jack Black often makes references to my material, in his work and his talk show appearances. Some see Black as part of the Stiller/Cornfeld group ([Cornfeld](#) is referred to in a few of my other blogs).
- When Aniston and Black together presented an award during the Oscars a week ago, I was struck less by what they said as much as by the omission of a word. Black began by saying that this year in animation we've seen talking squirrels. Squirrels are so close to chipmunks, that in the movie, "Alvin and the Chipmunks," the association of the two species is referred to several times. I was left wondering why Jack Black of all people should be off by one word this way, off, that is, in terms of missing a chance to make an inside reference to things related to my material. It took several days, but it finally occurred to me, he must have learned this from Jennifer Aniston.

The Angelina Jolie movie, "A Mighty Heart", premiered on Showtime yesterday. Of special interest to me is the fact that Daniel Pearl, the focus of this biopic, lived in Princeton, New Jersey where I grew up, my best friend in Princeton was someone named Winterbottom, an unusual name, and this movie was directed by someone named Winterbottom. In further relation to the Winterbottom I knew, Sean Penn modeled his portrayal of a lawyer in "Carlito's Way" on Winterbottom's brother. From what I've been able to surmise, Winterbottom (my childhood friend) had some kind of connection to Madonna and Sean Penn during the period when they were married. Additionally, Madonna named a character in one of her children's books Tinkelbottom, or something like that. Madonna has crossed my path in various such (and other) ways any number of times, including referencing my material in her material. [Angelina Jolie](#) was mentioned in one of my previous blogs, and her movie, "Girl Interrupted" got its title from my (1987 copyrighted) short story, "Man Without Interruption".

Posted by [Steinhoff](#) at 12:22 PM 0 comments [Links to this post](#)  
Labels: [Alito](#), [Friends](#), [Jack Black](#), [Jennifer Aniston](#), [Jolie](#), [Madonna](#), [Sean Penn](#), [Winterbottom](#)

Tuesday, February 24, 2009

Like In That Beatles Song

Firstly, I would want to mention that Hugh Jackman's opening number at the Oscars the other night, which was all about putting together a production with a ridiculously minimal set of tools, had an awful lot in common with my "Steinhoff's Monster" (1978), which was the work of mine referenced in the "Monk" season finale just two nights earlier (see my February 22nd blog). For this reason, and also from previous experience of being secretly referenced on the Oscars, I have to wonder about this. Perhaps Hugh Jackman (who referenced my "Adventure At The Pasadena Batman Estate" when he hosted the Tony Awards several years ago) leaked the number ahead of time to Tony Shaloub. Or perhaps any number of other scenarios - did you know that Andy Breckman, the creator of and a writer for "Monk", was a writer for the 2003 Oscars?

And now on to other things!

Preface Regarding Secret Occurrences On TV Last Night

What I am about to describe regarding conclusions I've arrived at concerning last night's television would never read as on target to someone unfamiliar with a specific inside shorthand that has evolved, and what's worse, people out of that loop might easily be led to make wrong surmisals regarding just how I arrived at my conclusions, thereby believing my statements to be foolishly arrived at. I would be better off if the outsider felt himself in the dark as to how I arrived at my conclusions, which is truly where the outsider is. Being who I am, I will not allow the anticipated misperceptions of the outsider to interfere with nor dictate what I choose to communicate to certain people, though it may seem that I am inflicting pain upon myself in so acting. Maybe I should just limit myself to inside references cryptically expressed, as so many others do.... no, don't think so.

Secret Occurrences On TV Last Night

Every once in a while, rather than one TV show including enough things regarding my material as to allow me to draw clear conclusions about inside references to my works, instead several TV shows on the same evening include things regarding the same Steinhoff material, so that between the things contained on different shows on the same evening, there would cumulatively be enough things such that inside references would become obvious to me. Last night was such a night. I have in previous blogs referred to occasional references to my material on "24", and also to occasional references to my material in works featuring Arquettes (reasons regarding why there should be frequent usages found in material involving Arquettes have also been detailed in previous blogs). And so last night, both "24" and Patricia Arquette's

"Medium" referred to the same moment in Steinhoff's Dostoyevsky's "Uncle's Dream" (1992): the moment when Susan says, "Are you the hurting kind, you



know, like in that Beatles song?" The legitimacy of this observation of an inside reference to my Dostoyevsky is reinforced by the subject matter found on both TV show episodes: On "24", Jack Bauer is confronted, in the most poignant way thus far, on the question of whether he is too indifferent to the pain/suffering/death that result from his actions ("the hurting kind?"); on "Medium", Allison Dubois (Patricia Arquette) asks herself whether she is guilty and should hold herself morally responsible for inflicting a wound ("the hurting kind?"). In both TV shows, conspicuous use is made of a commonly seen action, one character placing his hand on the shoulder of another. Yet these usages show up on my special "be alerted" radar, because the rhythm of the scene is slowed down for these actions, as if something of plot significance is occurring instead of a more common behavior. Thus, the shorthand was present, and sure enough, in looking further, I found reinforcement of this observation in the aforesaid focus on the "hurting kind" issue, combined with the repeating of these components in both shows on the same night. Due to copyright protection technology I cannot even copy these TV moments on camera to present here in a videoclip, even if I wanted to - but without explanation the moments scarcely speak for themselves anyway.

Ending

Do I see in all of this an invitation to expound on the subject of what makes someone the "hurting kind"? This is too vast a subject, requiring discussion of all sorts of issues: references to preconditioned social perceptions and so forth; the imagination and experience to even see the potential for devising ways to avoid collateral damage; the passing of a serious responsibility with the intention that the responsibility nevertheless be addressed, rather than the intention to avoid being held culpable; the illusion that the negative energy in the world, which is related to inflicting hurt, can be reduced if squeezed into occupying a box 5" x 3" x 2" instead of a box 6: x 4" x 3". I may see things connected to this issue that others would find tangential. I would likely stray far from a discussion of rotten bastards who go around hurting people. Here I

touch on a few of the things I see as related to this question, but do not feel that the time has been granted me to truly explore this gigantic subject.

Posted by [Steinhoff](#) at 11:33 AM 0 comments [Links to this post](#) 

Labels: [24](#), [Dostoyevsky](#), [Medium](#), [Monk](#), [Oscars](#)

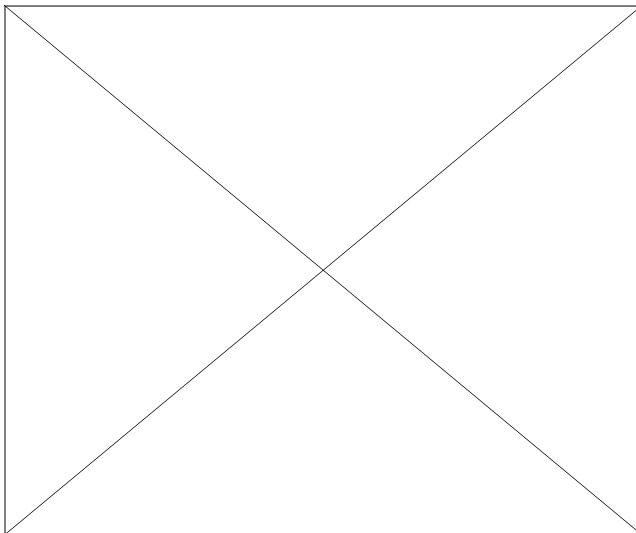
Saturday, February 21, 2009

Just Another Clue

Those watching "Monk" on Friday received word that the show will be airing its final season this summer. The word was apparently already out, yet it seems to have escaped the attention of most of us until Friday through only being carried in trade papers and obscure Internet places.

One wonders how much the concept of death should be applied, though we know intellectually that, as the characters were never truly alive, they can never truly die. Perhaps we should apply the concept of "etc.", and imagine we are already sufficiently informed of what these characters are up to even when they go outside the physical range of our perceptions. I am not one who sees the creation of fictitious characters merely as part of our need for entertainment. I believe characters we thusly create can exist but in some undefinable way, that our souls are not always physically confined within the parameters of our own bodies, that we sometimes provide each other with special vehicles for the collective souls of groups of us.



My weekly Monk/Steinhoff videoclip places the 2.20.09 "Monk" episode in relation to my 1978 16mm film, "[Steinhoff's Monster](#)", to which the "Monk" people have referred before, the 8.22.08 episode of "Monk" being the most recent occurrence of this, I believe (see my "[Monk Takes A Vowel Of Silence](#)" on YouTube). And so here is the latest:





In other news, I have been giving some thought to ways in which I may have contributed to The Beatles beyond those ways of which I am already aware. I know already that, if not for me, there would have been no "Yellow Submarine" or "Paperback Writer" or "Eleanor Rigby", at least in their present forms, and with no "Eleanor Rigby", perhaps no "Sargent Pepper". Now the song "Rain" appears to me as one I may possibly have overlooked. Additionally, the connection between the ominousness of the journey in the opening, title track of "Magical Mystery Tour", followed by the next album's opening track, "Back In The U.S.S.R.", a long-awaited return to a destination ominous in nature by many standards, followed on "Abbey Road", the next album (in terms of being a Beatles "concept" album), by the cover image showing a journey both amazingly simple yet amazingly dramatic. I don't believe these newly considered connections will ever be judged with certainty, short of Paul McCartney himself coming forward to state whether I share any amount of responsibility in these other creations.

Knowing might contribute to my understanding how it came about that I have had such an enormous influence regarding the post-Beatles work of the four ex-Beatles.

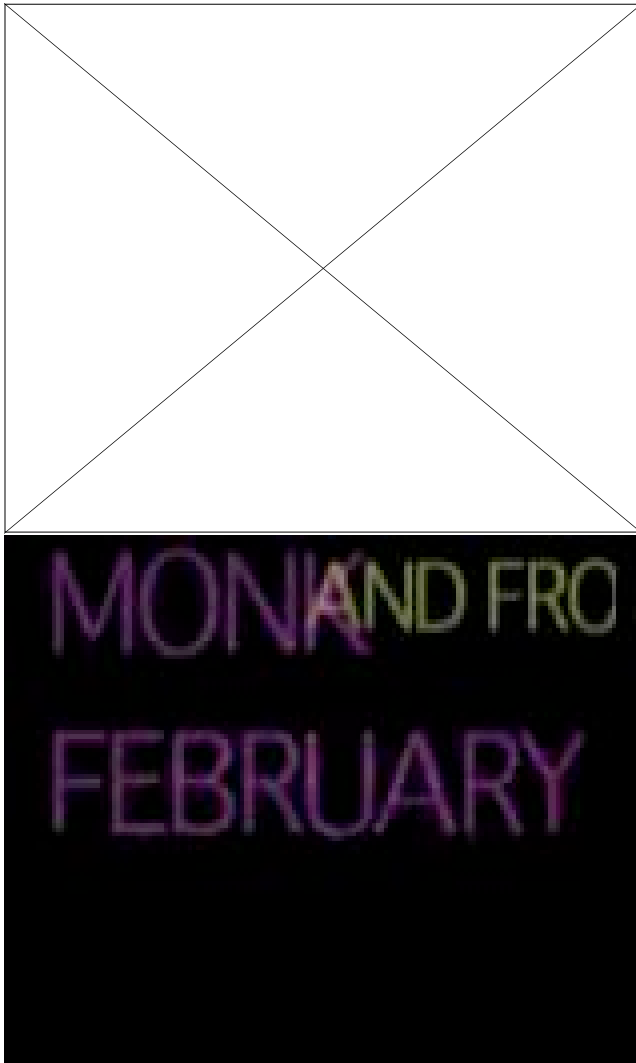
Posted by [Steinhoff](#) at 11:59 PM 0 comments [Links to this post](#)  
Labels: [Monk](#), [Steinhoff's Monster](#), [The Beatles](#)

Sunday, February 15, 2009

[The Point](#)

Just a few brief things, one of course being this week's Monk/Steinhoff videoclip. It includes a reference to my 1998 "[Gosk, Part 2](#)", and also a reference to last week's Monk/Steinhoff videoclip, which can be found in its entirety on my previous (2.8.09) blog. Incidentally, the February 13th Monk (which the following videoclip regards) is the second-to-last episode of the

season:



Another thing I might mention would be the line on last night's Saturday Night Live, "I'm having a cattail sown on my upper butt so my little daughter will wanna play with me" (in the sketch about the three businessmen in a meeting). I relate this to my "[Teddy Tinyfingers](#)" sketch idea (for an additional reason than what is generally known, an inside matter SNL has referred to in the past which I steer clear of discussing).

And finally, because of the same matter alluded to but not detailed in the previous paragraph, I attribute the fact that Paul McCartney had a stuffed animal on his piano named "Ashley" at last week's Grammy Awards to his desire to give a shout-out for my benefit, as he has been known to do (see many of my previous blogs). I'm also thinking that his girlfriend during the 1960s, Jane Asher, might be in there somewhere.

Posted by [Steinhoff](#) at 10:45 AM 0 comments [Links to this post](#)  

Labels: [Jane Asher](#), [Teddy Tinyfingers](#)

Sunday, February 8, 2009

Handful

In addition to this week's Monk/Steinhoff videoclip, and another videoclip, related to my comedy sketch idea, "Teddy Tinyfingers", I first have a few other things to report:

A Few Other Things To Report First

1. The special edition of the show, "The Office" that followed the Superbowl last week made substantial inside references to my material, unfortunately, it gets a little complicated to explain. That leaves it with those who trust my facility for identifying these things believing it, and the rest, well, nobody has time for everybody. As to the specifics, I'm sure I'll go into it someday, perhaps after next year's Superbowl?
2. This week's "Life On Mars" (2.4.09) made several inside references for my benefit. Again, I'm not going into specifics at this time. I will observe that I made a reference to "Life On Mars" in my November 22, 2008 blog, and from that moment anticipated that I would eventually be seeing them make an abundantly clear reference to my material. At one point I thought last week's (1.28.09) "Life On Mars" included a reference, but changed my mind when I saw it back. Now I'm not so sure. This is not entirely unlike the time I wrote a comedy sketch idea around "Law & Order, Criminal Intent", followed by that show making inside references to my material.
3. This year's Grammy Awards, not unlike any number of major award shows in the past, appears to be making use of a concept of mine. Specifically, the backdrop of little cubes drifting around behind the presenters bears a significant resemblance to my use of bricks drifting around during a section of the music video for my song, ["Whatever Happened"](#).

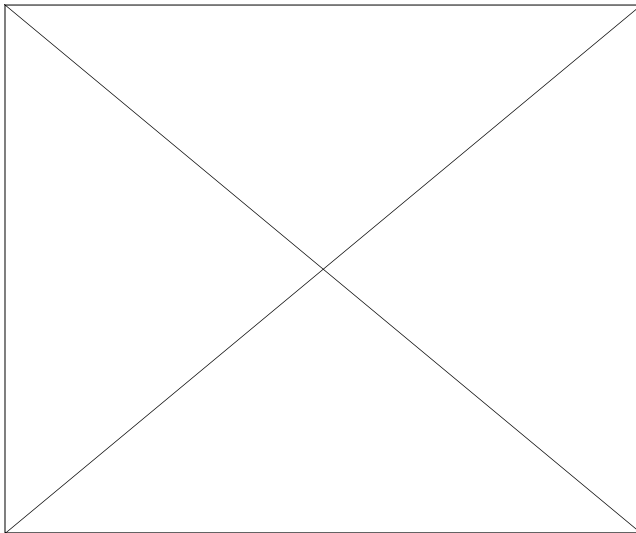
"Teddy Tinyfingers" and Christian Bale

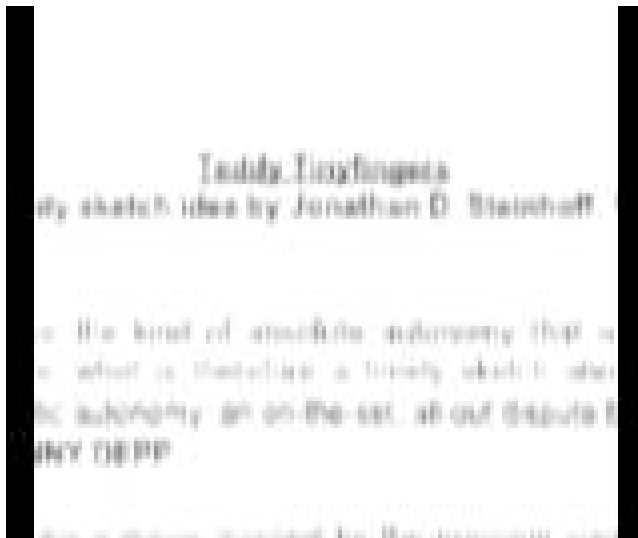
Besides my Monk/Steinhoff videoclip, I also have with this blog another videoclip, regarding my January 14th comedy sketch idea, ["Teddy Tinyfingers"](#). But first a few words about Christian Bale. I notice that all this talk about his on-the-set "tirade" actually began just two weeks following my "Teddy Tinyfingers" comedy sketch idea, through the surfacing of a recording of Bale. The Bale story first broke back in July 2008, but never took off until the recording was heard. This is unusual, for a half-year-old story of this variety to suddenly receive new life in this way. I further observe that my "Teddy Tinyfingers" comedy sketch idea regards an on-the-set argument between Johnny Depp and Tim Burton (my fellow CalArts alum on whom I have been a major influence). I therefore wonder whether it isn't upon me to weigh in on the Christian Bale matter, which I see as having potentially been given new life by "Teddy Tinyfingers" (an extreme statement only to those unfamiliar with the kind of impact my works have been known to have): I find it most

interesting that Mr. Bale is the person who gave that incredibly inspired performance in "American Psycho", the best performance of his career, or for that matter what would be a great performance in anybody's career. In that movie he artfully delivered a humorous insight into the idea that people who are perfectly behaved, people who might ostracize a member of their own circle should they so much as have a hair out of place or perform a public faux pas, may on the inside just as easily also be sadistic, twisted psychotics, perhaps an outgrowth of a suppressive social world - a social world with values so disconnected, as to grant its greatest approval only to those most adept at observing proper social decorum. Who doesn't appreciate the emotions expressed in Christian Bale's real-life tirade, and immediately forgive? And who doesn't also get that emotions dwelling in actors on film sets cannot be viewed by normal standards? So why so a short leash, so to speak, when one looks at the public response? Let's keep it real: Christian Bale is entitled. Of course, one nevertheless understands his public apology, as we've all had to placate those devoid of all insight.

"Teddy Tinyfingers" and Others

And so now, a special videoclip regarding, well, see for yourself:







Monk/Steinhoff 2.6.09 Videoclip

So finally, this week's Monk/Steinhoff videoclip. (I hope those all about Monk appreciate why one of the moments from the February 6th "Monk" episode was determined to belong more in the previous rather than the following videoclip.)



Posted by [Steinhoff](#) at 9:00 PM 0 comments [Links to this post](#)  

Labels: [Christian Bale](#), [Clark Kent](#), [Obama](#)

Sunday, February 1, 2009

[Looking Through A Sad Onion](#)

Monk/Steinhoff

Time for this week's Monk/Steinhoff videoclip. The work of mine involved, "[Snow On The Way](#)" (posted on YouTube in 2006 and archive.org in 2008) is not among the videos of mine most often referenced. An additional obscure factor, first noted in my YouTube Monk/Steinhoff videoclip of July 27, 2008, is that sometimes the context is expanded by the "Monk" people, so that an item they include one week designed by them for me to draw a circle around, also proves to be of significance to the Monk/Steinhoff videoclip the following week.

So between these two obscure factors, I expect that at the same moment I am making sense to people with a certain amount of brain power, I will simultaneously appear to be stretching things/contriving things in the opinion

of others (which also opens the door wider for those merely posturing as skeptics to take a shot at me). Yet I'm glad to see my other work in the "spotlight", or whatever kind of light this is:



As I've mentioned in the past, for quite some time any situation I find myself in, whether it be a work situation, or a situation where the makers of a TV show involve themselves with my material over a period of time, any situation I'm in long enough, becomes infiltrated by people with hostile motives regarding me. This is something one might be more likely to accept as the experience of someone who has had a high profile over a long period of time, who might collect powerful enemies in life. Well, I have collected some very powerful enemies, and I've seen this infiltration too many times to rationalize that it is some subjective delusion. Those not victimized in this manner, on the other hand, are free to rationalize all they want. I bring this up because I see it happening increasingly in relation to "Monk," specific things I am not describing here.

January 31, 2009 Saturday Night Live

Though I did not write a specific sketch idea for this installment of this show, that hasn't generally prevented them from finding a way to put in something (such as a something gained through infiltration of my work situation). I noticed this week on SNL in some piece they mentioned that, "even John Kerry was funny". A few years ago when John Kerry got into trouble for his misfired joke, which he did immediately appropos of something I did, "Recipe For Fun" (on YouTube, about Heinz Ketchup (Kerry's wife's company) as a necessary comedy ingredient), I wrote to a Paul McCartney intermediary that McCartney should be in a comedy sketch relating to "Recipe For Fun". I felt partly responsible to generate support of some kind for Kerry, particularly as he had once been the Democratic Presidential Candidate. Eight days after my communication to McCartney asking that he be in a comedy sketch, McCartney made a surprise appearance on SNL, in a sketch with **Steve Martin** about someone putting poison in someone else's drink. The sketch subject clearly relates to the title, "Recipe For Fun". How clear this was to Kerry I do not know. So with **Steve Martin** being the host this week, and with the reference to Kerry's infamous misfired joke incident by saying that even Kerry was funny, I see a connection. One might or might not also look at the fact that Martin was in a sketch this past week where he took Ecstasy thinking he was eating mints.

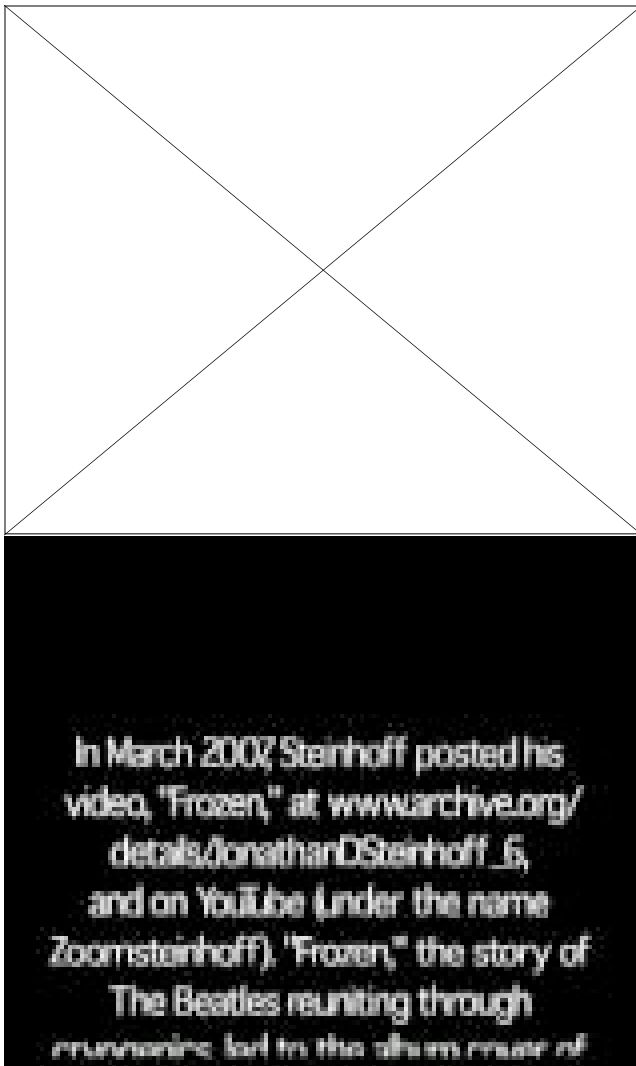
The only three comedy sketch ideas I have written for SNL since the September '08 TV season began have all resulted in big Obama news stuff (perhaps I will review this in a future blog, complete with evidence showing date posted in relation to following events). Furthermore, the interpretations of my sketches through the "medium" of actual occurrences have not been too far from the intent, as compared to a good number of SNL's interpretations. This might be considered by those who presume that there's nothing so heavy going on when I pick up a pen, or presume there's no enormous demand on me to thusly bring something into the world that bears fruit.

Posted by **Steinhoff** at 10:33 AM 0 comments [Links to this post](#)  
Labels: **Kerry**

Friday, January 30, 2009

You Bet

There might just be a thing or two that could be added to this videoclip regarding Colbert, McCartney and myself:



Now I already know this one's not for beginners, it asks that a few things be taken on faith, and all because of the unfair reality that not everything that happens in this world is documented. And not everyone comes forward to corroborate what cannot be verified in any other way. As a case in point, I was sitting on my couch a few minutes ago, yet will never be able to prove it to anyone. Fortunately, that action is of no consequence and so I shall hope that I will not be judged too harshly for asserting I was sitting on the couch. Should I leave out everything of consequence that I cannot document? Thereby not requiring anyone to take anything I say on faith? I feel I have earned some credit among those who have been keeping track of what I can prove, so no, I do not truly feel that I am burdening people when I ask that they take certain things on faith. Though one may find there are actions in this world that one cannot prove actually took place, yet many such actions are significant and worth communicating. So bye-bye beginners/lowest common denominators, at least this time around.

One Thing That May Have Belonged In This Colbert-McCartney-Steinhoff Videoclip

The title of my second-to-last blog was, "Indoor Bench, Outdoor Bench." This title was partly designed to address an important aspect of the "Monk" episode to which the videoclip refers. In the "Monk" episode, Monk is concerned that there is some "catch" behind the Gena Rowlands character's wish to be his friend. In this I perceived a common concern experienced by many people, and it is not difficult to see where people in show biz are likely to be coming from when they express this type of concern: the idea that underneath the engaging of their emotions people are really trying to advance themselves. The title of my blog, in the context of the Monk/Steinhoff videoclip, brings to that discussion the relevance of the degree of need, an element sometimes considered taboo in such discussions. The Indoor Bench aspect of the Monk/Steinhoff videoclip regards a sockless person being given socks, the Outdoor Bench aspect regards a person being given a scarf. The videoclip includes the question of whether these items are dispensable or indispensable. Thus, how far does the degree of need play into things, and even perhaps, influence issues of morality underlying real motives when people engage our emotions?

One statement in such a discussion might eventually be, "Does this mean that a circumstance could arise where there can be any morality in one person eating another, if the need is great enough?" This is part of the discussion that took place between Colbert and McCartney. Of course, this would be among the more extreme statements one could make in such a discussion, however, it is precisely by following things to their extreme logical conclusions that important points are often brought to the surface. This is often a function of comedy. In this instance, one is immediately made more conscious of what many already know: however great the need, as valuable as one holds one's own life, it is not something for which one must automatically feel inclined to pay any price. Did "Indoor Bench, Outdoor Bench" influence the decision for Colbert and McCartney to go there? In my opinion, it is possible, because I see it as a likely direction the conversation would go in were one to follow the statement made in my blog title to its logical conclusion. I saw it in the blog title before the McCartney interview on The Colbert Show, more or less.

Incidentally, immediately following the "Indoor Bench, Outdoor Bench" blog, in my last blog (entitled simply, "Indoor Bench"), I pointed out that Kiefer Sutherland and Tony Shaloub sitting at the same table at the SAG Awards appeared related to what I had previously indicated in a January 19th blog ("Traffic On The Unbeaten Path"). Sitting at the same table relates to the title, "Indoor Bench, Outdoor Bench", thus the nearly identical title I gave that blog.

People sometimes deliberately do things to simultaneously address more than one thing. I therefore do not consider it contradictory that I look at the eating people discussion on Colbert as having been prompted in part by the carrot

nose in "Frozen," yet also possibly by the "Indoor Bench, Outdoor Bench" blog title. Sometimes people are even obliged to only take actions that serve multiple purposes, though it may spread their chips around the roulette table to the point where a win is seriously mitigated by the losses.

The next Monk/Steinhoff videoclip (regarding the January 30th episode) is on the way.

Posted by [Steinhoff](#) at 11:23 PM 0 comments [Links to this post](#)  
Labels: [Stuff](#)

Sunday, January 25, 2009


[Indoor Table](#)



Brief Note:

In my January 19, 2009 blog I stated, "I will leave these Spielberg - Sutherland - Shaloub - Pitt - et-al connections for you to interconnect...."

Tonight, less than one week later during the SAG Awards, we were shown Sutherland and Shaloub (as well as Shaloub's wife, Brooke Adams) sitting together at the same table having a conversation. Prior to this, has anyone ever mentioned these two in the same breath? I might also add that Mr. Sutherland had the honor of being the first presenter of the night.

Posted by [Steinhoff](#) at 8:34 PM 0 comments [Links to this post](#)  
Labels: [Aniston](#), [Brooke Adams](#), [Jolie](#), [Keifer Sutherland](#), [Peter Sellers](#), [Pitt](#), [Ringo Starr](#), [Spielberg](#), [Tony Shaloub](#)

Saturday, January 24, 2009

[Indoor Bench, Outdoor Bench](#)

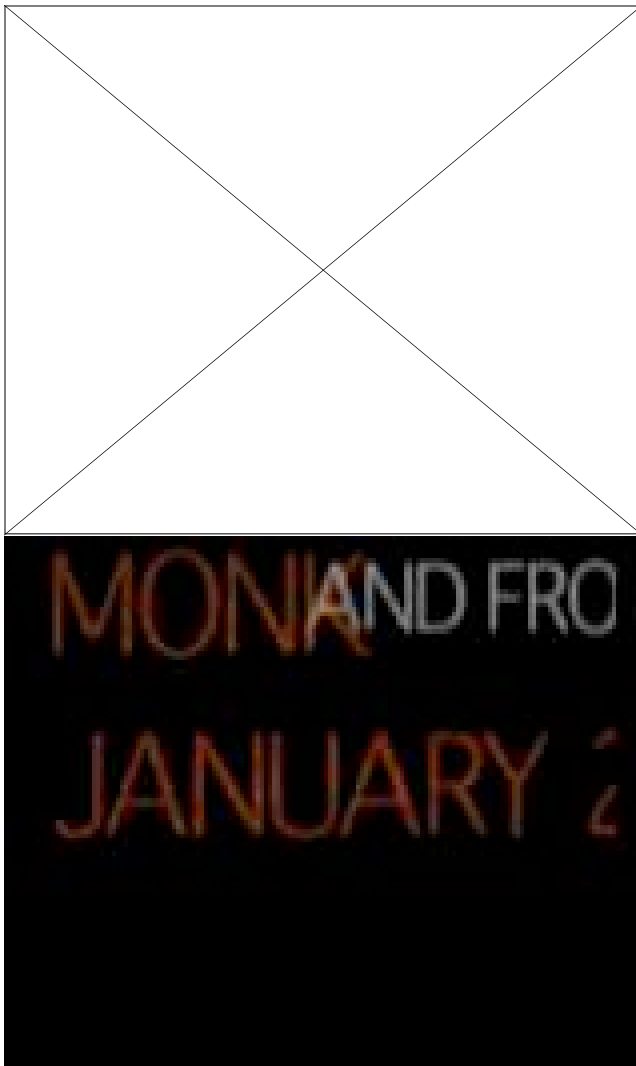
Time again for the weekly Monk/Steinhoff videoclip, it being that nearly every episode of the TV show "Monk" makes deliberate reference to my material, usually references from among my three main live action videos, "Mall Man," "Gosk," and Steinhoff's Dostoyevsky's "Uncle's Dream," each of which can be found at archive.org, and regarding each of which I am the auteur.


This week I've excluded a few things I regarded as references, in order to keep things simpler for the lowest common denominator among us:

- This week's "Monk" had Randy saying with a certain rhythm and intonation, with regard to Monk's rearranged furniture, "I kind of like it," followed by the Captain tilting his head, which added up to a reference to the moment in "Gosk, Part 2" when Tuxert, noticing the tan nose of the otherwise blue-skinned Dockert, says with a certain rhythm and intonation, "I kind of like it," tilting her head;
- I also saw the reference in this week's "Monk" to my Ringo Starr anecdote, or rather an anecdote regarding Ringo Starr that was related to me by a friend who was there. "Monk" made a reference to this same anecdote in March 2005 for the season finale.

Again, the lowest common denominator among us would be too likely to dispute that these are references, and I am wearying of defending myself against those who cannot see nor demonstrate any inclination to do even a minimal amount of research before declaring their so-called verdicts. Furthermore, I find increasingly tiresome those with ulterior motives for claiming they cannot even see what is obvious.

Nevertheless, there is enough here for anyone:



Posted by [Steinhoff](#) at 8:50 PM 0 comments [Links to this post](#)  

Labels: [Monk](#), [Ringo](#)

Friday, January 23, 2009

To Have Won

The first week of Barack Obama's presidency has ended (for those who think of Friday as the end of the week, even in the case of weeks that begin on a Tuesday) with the kind of crystallizing soundbite from the President that the media seeks, "I won". The following quote from the Wall Street Journal blog can be found repeated throughout the media:

"January 23, 2009, 2:32 pm

"Obama to GOP: 'I Won'

"....With those two words — 'I won' — the Democratic president let the Republicans know that debate has been put to rest Nov. 4 Democratic and Republican aides confirmed the exchange. A White House spokesman said he

wasn't immediately aware of the exchange. The aides who heard the remarks stressed that it wasn't as boldly partisan as it might sound."

What you will not learn about from those discussing this is the fact that those two words are identical to the closing line of "[Teddy Tinyfingers](#)," the January 14, 2009 comedy sketch idea I submitted for the January 17th "Saturday Night Live", to which considerable reference has been made in my blogs (including mention of an inside reference to it on the January 17th SNL).

The performance by Sting and Stevie Wonder of Sting's song, "Brand New Day" was the closing song and climax of "The Neighborhood Ball: An Inauguration Celebration," broadcast the evening of Inauguration Day live on ABC TV (and broadcast taped on the west coast). Of all the shows on TV relating to the inauguration on Inauguration Day, this was the primary mass consumption television product (other than the Inauguration itself), and included the President, his wife, the Vice President, and his wife (among others).

My previous blog discussed how that same closing song, "Brand New Day," resulted from a song I created, "Brand New River of Love".

Is it really so difficult to figure out from whence came Obama's choice of words, "I won," at this point in time/history?

Posted by [Steinhoff](#) at 11:11 PM 0 comments [Links to this post](#)  
Labels: [Obama](#), [Sting](#)

Friday, January 23, 2009

The Illustrated Story of Sting's "BRAND NEW DAY"

In 1998 I made a little sci-fi comedy video, "Gosk, Part 2" (sequel to my 1994 Gosk, Part 1) (http://www.archive.org/details/JonathanDavidSteinhoff_3), starring someone who was Joni Mitchell's friend and artistic director of the album artwork on a number of her recordings. At this time I had long been a secret major influence on the work of a great number of major recording artists (and others of great importance in the entertainment industry), including Paul McCartney, John Lennon, The Rolling Stones, Madonna, and many others.

Remembering an interview John Lennon had once given in which he described the creation of "Give Peace A Chance" as a deliberate effort to provide a rallying anthem, and having secretly contributed the opening to John Lennon's song, "Starting Over" ("Our life together is so precious together, etc."), I was inspired to create a song about someone trying to rally everyone, "Brand New River of Love" (copyright January 1999 as part of my music CD, "Still Around") (<http://www.soundclick.com/bands/default.cfm?bandID=366981&content=songinfo&songID=2724662>).

When the Joni Mitchell art director asked if he could have a copy of the song used for the opening credit sequence of "Gosk" (a scratchy Xavier Cugat song slowed down from 78 to 33) (<http://www.archive.org/details/JonathanDSteinhoff>), I put it on a ten-minute cassette, and for the flipside included my then work-in-progress, a (more uptempo, upbeat) version of "Brand New River of Love".

James Taylor, one-time boyfriend of Joni Mitchell and very special guest (above all other guests) at an A&E television concert of people rendering Joni Mitchell songs, appears on the 1999 Sting music CD, "Brand New Day". I surmise that it was via Taylor that Sting experienced "Brand New River of Love", however, because of my secret importance to the work of so many, it is also possible that it reached Sting in some other way. There can be no doubt that my song led to the Sting song. Nor can there be any doubt that the crying saxophone in my song inspired the crying harmonica in Stevie Wonder's accompaniment to Sting's song.

Because Joni Mitchell's art director also ran a videotape editing and copying business, and because I occasionally created music videos that I needed copied, copies of my videotapes were made by Joni Mitchell's art director. From certain Sting product that followed, it became abundantly clear that Sting continued to use me as an influence. Though some instances of usage might in and of themselves contain no such implication, the [cumulative implication is plain to see](#) (please note: the document this link takes you to begins with this same text found here, but also goes on to include samples of works to illustrate the point).

Posted by [Steinhoff](#) at 12:43 AM 0 comments [Links to this post](#)  
Labels: [Lennon](#), [Sting](#)

Monday, January 19, 2009

[Traffic On The Unbeaten Path](#)

I've got some real news here, no joke, I'm it, this is where the train makes a big stop, gather around! On second thought, what I have to report this time around may involve some reviewing of my previous blog and other stuff, trusting me on a few things, and putting lots of things together. Well, would you look at all of those people who are unaware of how intense and trustworthy things are with me heading for the door. Okay, well, you're just not ready. And now, for the rest of you, those who are still here (especially those who are still here on the first read, as opposed to those who read only so far, leave, but then are prodded into coming back by people passing the word that there really is something here):

Where to begin? I'll just rattle everything off, that'll be my style here.

In my previous blog I described where I had special reason for making a connection between Steven Spielberg's description at the Golden Globes of

trains colliding, and the simultaneously broadcast "24" premier, which involved the idea of airplanes colliding, and a scene in Spielberg's "Minority Report" that came from my "Mall Man" video.

I also showed in my previous blog where the weekly Monk/Steinhoff videoclip (which exist because nearly every episode of "Monk" ever made deliberately includes things that connect with things in my creative work, see some on YouTube under Zoomsteinhoff; and also to be found in a few of my other blogs) for 1-16-09 involved usage of a bicycle bell. Is there reason to connect the bicycle bell to the train and plane collision ideas, in that ringing a bicycle bell is like honking a car horn, which relates to avoiding vehicle collisions? Read on!

Background For What Happened Sunday, 1-18-09

It used to be that on the rare occasions that I sent an email to one of the stars of my "Gosk 2" video, who happens to be connected with more than one Arquette sibling, the following day someone who resembled Jennifer Aniston would drive by me (possibly Ms. Aniston herself). As many of us know, Jennifer Aniston is best friends in real life with Courteney Cox Arquette, wife of [David Arquette](#). However, there was only one time that I could say with absolute certainty that it was Jennifer Aniston herself driving by me - and driving one of those cube-shaped cars. On that day, in response, I watched that night's "In Case Of Emergency," a TV show David Arquette starred in, expecting, from what might be described as a shorthand that's developed, that I would likely see on that night's show something related. Sure enough, that night's episode connected to Jennifer Aniston, in that it strongly referenced the movie "The Graduate", a movie which was the focus of the Jennifer Aniston movie, "Rumor Has It" (a movie centered on the family that "The Graduate" was rumored to be based on in reality). A week or two following this, I saw another cube-shaped car, this one containing a license plate that read something like, "Jen B". I do also understand that there exist in this world cube-shaped cars that can in no way be connected with Jennifer Aniston.

Sunday, 1-18-09

Now back to the present: on Saturday I sent another one of my rare emails to that same star of my "Gosk 2" video. On Sunday, it was not Jennifer Aniston but Angelina Jolie herself who unmistakably drove by me - in a cube-shaped car. When one reflects on the other thing, besides the bicycle bell, in this week's Monk/Steinhoff videoclip, namely the cube-shaped tomato, one finds a connection. People have taken an interest in the Cubist art movement for lesser reasons.

I will leave these Spielberg-Sutherland-Shaloub-Pitt-et-al connections for you to interconnect, however, please be careful to keep your train of thought from colliding with reality.

Other Sunday, 1-18-09 News

Additionally, my previous blog made a strong pitch for my idea for the "Saturday Night Live" of 1-17-09, "Teddy Tinyfingers" (for the history of myself and SNL read some of my other blogs). We then saw how the last SNL sketch of the evening was about giving people excuses, and how in the last two minutes of that sketch one character suggested to another character that they say their **arms fell off**. My "Teddy Tinyfingers" sketch idea is about Tim Burton making a movie about someone who deliberately **blows up his own hands**. To add to this, the next day, Sunday, a Tim Burton look-alike was witnessed by me. Incidentally, Tim Burton and I both went to CalArts at the same time during the '70s. Furthermore, I have been quite the major influence on Burton's work at certain times.

Finally, the 1-19-09 "24" included a woman hiding in a Safe Room intoning her line in the same identical precise manner as occurs in my "Gosk 2" video, when Buegert says, "Vinkalert's hiding somewhere, isn't he?"

Posted by [Steinhoff](#) at 11:22 PM 0 comments [Links to this post](#)  
Labels: [Teddy Tinyfingers](#)

Friday, January 16, 2009

Anybody Wanna Hire One Of The Secretly Most Important People (or keep an eye on the people who did)?

I'll begin by mentioning that something extremely ugly happened to me where I work at Kaiser Permanente, Walnut Center, Pasadena, California. Let's leave it there.

I don't know precisely how good an idea it is to detail how Spielberg did something related to me at the Golden Globe Awards last Sunday. Any intelligent person who closely followed what I've already put forward in the past, and who saw the Golden Globes and the 4-hour season premier of "24", could already have pieced it together themselves anyway. Why show favoritism to those organized in a way that permits them to figure these things out? Because by definition such people are more ethical? Might as well share it with the world, or at least, with those able to follow this. Before you read this, I should also add that Jill Clayburgh, daughter of my former NYC next-door neighbor (the late Bill Clayburgh), co-starred in "Dirty Sexy Money" with Donald Sutherland (father of Kiefer Sutherland, star of "24"). Oh, and Jill may or may not have driven by me today. So now the Steven Spielberg thing:

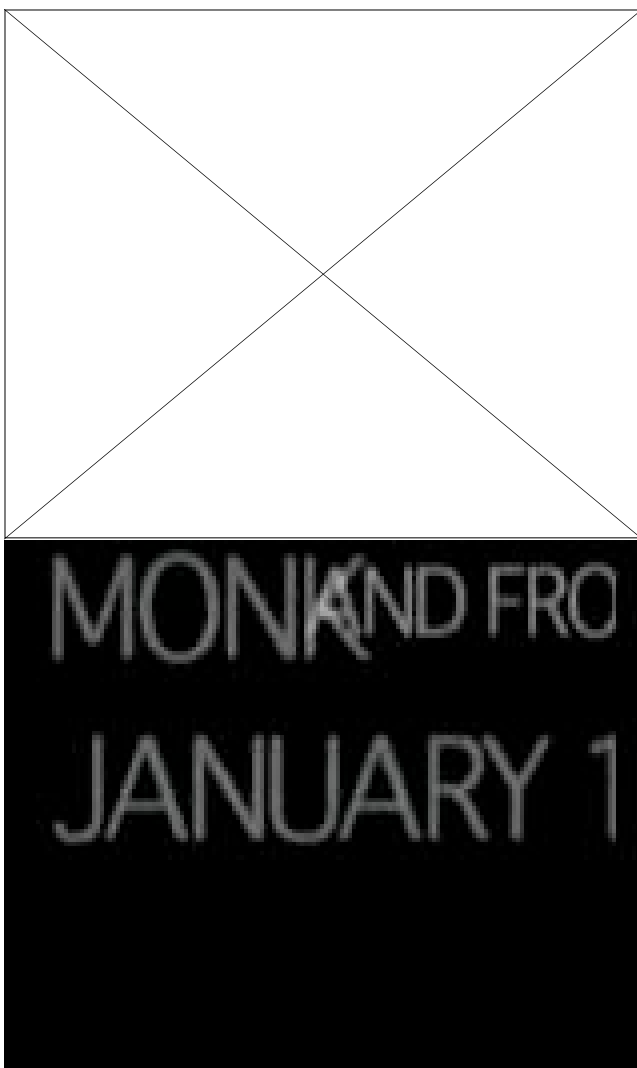
1. Clearly Steven Spielberg's moment about a train crash upon receiving the Cecil B. DeMille Award at the Golden Globes Sunday could be related to the "24" moment that same night about a plane crash.
2. Based on my own experience, I had reason to view the manner in which the Tony Olmedo character on "24" was filmed Sunday, surrounded in black with pretty much only his face lit, as a possible tip-off that a Steinhoff's "Mall Man" reference could be expected.

3. Monday's "24" contained a scene that struck one as resembling the scene in [Spielberg's "Minority Report" that was based on "Mall Man"](#), specifically, when Tony and Jack were escaping from the FBI while Chloe's multi-monitor vantage point allowed her to provide split-second, all-knowing guidance.

4. From what happened Sunday, I was already on the alert for something on "24" that would intertwine with both Spielberg and "Mall Man". This was confirmed Monday, and so confirms that I was on the right track.

If this provides me with any kind of "coin of the realm" (I have yet to see anything actually monetary from all these things, ever, by the way), I'd like to use it to point those that value it towards my new SNL comedy sketch idea, ["Teddy Tinyfingers"](#), published at [archive.org](#). It's the little things that can get in there and save the world, so I am anxious to see at least particles of this idea utilized. SNL has found ways to include either my material or things related to me personally in every one of their shows for years, and this sketch idea happens to be something I particularly wish to point my finger at. I'd been kicking around for months an idea it contains, of a way to adapt to those tiny keyboards on handheld devices, but after trying to perfect a prototype (gloves with sawed down golf tees sticking out), I'm thinking this sketch idea is as far as that concept will go (unless you count last week's SNL sketch about the female air traffic controllers whose long fingernails practically deprived them of the ability to properly use their fingers).

And lastly for now, this week's Monk/Steinhoff videoclip, which, as occurs frequently with these weekly Monk/Steinhoff videoclips, draws from two of my three main live action videos:



Posted by [Steinhoff](#) at 11:43 PM 0 comments [Links to this post](#)  

Labels: [Clayburgh](#), [Monk](#), [SNL](#), [Spielberg](#)

Sunday, January 11, 2009

Still Around

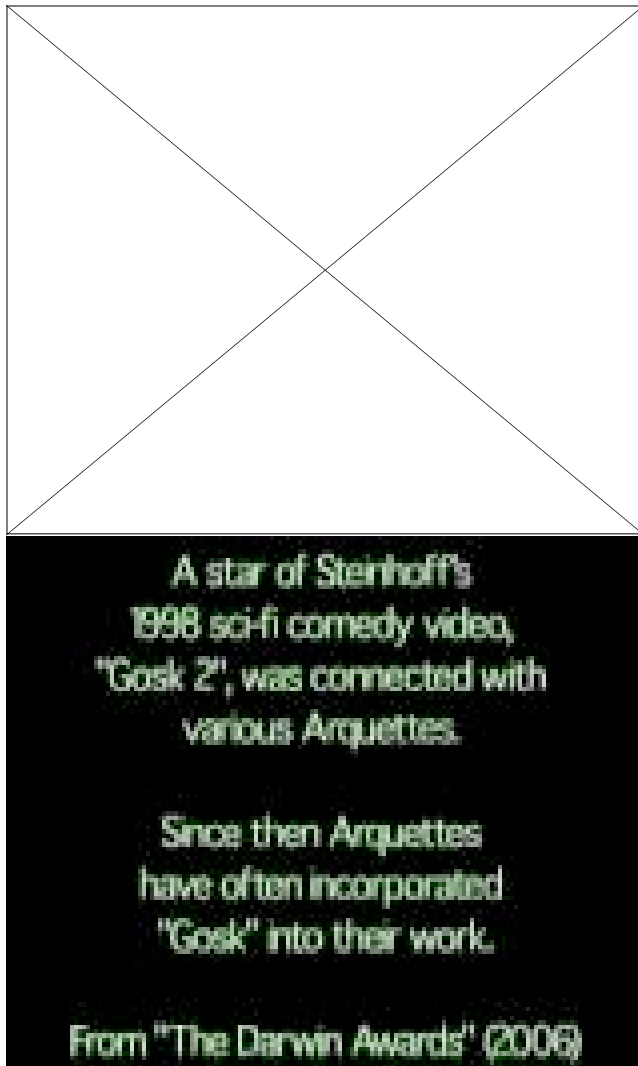
A new season of "Monk" being upon us, a new season Monk/Steinhoff videoclips are as well. Many others can be found on YouTube (where I am "Zoomsteinhoff"), however, since the "Simpsons" episode (by which I do not mean episode of "The Simpsons" - see my November 30th blog, "Give My Regards To Silence"), I plan to steer clear of YouTube when it comes to new postings of videoclips containing references to commercial works (in spite of the unwritten law of entitlement when one considers that these commercial works involve my material).

One thing to add to this January 9, 2009 Monk/Steinhoff videoclip posted here: This Monk episode made the word "Gosford" key; I sent an email regarding the movie "Gosford Park" in December to the former USA Network president referred to in all of my Monk/Steinhoff videoclips (my "didtheyreadit.com")

email technology showed that someone did in fact open and read that email for eight minutes):



I recently had the opportunity to see on TV the movie, "The Darwin Awards," which includes David Arquette among its stars. Hence, this videoclip:



For those who read comments to postings at Huffington Post, the other day I commented (as JonathanDS2U) to an article about the celebrities scheduled to be part of Obama's inauguration. I made a statement that Sting has my permission to sing "Starting Up A Brand New Day" there. To those [aware of my relationship to the creation of this song](#), my giving of permission might be viewed as something that could materially translate into to a more positive vibe at the actual event, which in turn could lift up the nation and so forth. No need to thank me.

Posted by [Steinhoff](#) at 5:32 PM 0 comments [Links to this post](#)  

Labels: [Obama](#)

Sunday, January 4, 2009

Bits and Pieces Strike Back

Today I'm offering a few bits and pieces that cannot possibly be worthy of significance, unless you have already familiarized yourself with lots of other bits and pieces. The significance of this videoclip regarding Kevin Smith, Will Ferrell and Jason Lee is connected to several prime facts:

1. Jason Lee's first big movie, "Mallrats" (1995), which was made by Kevin Smith (aka Silent Bob) and produced by Sean Daniel, who was the first person from whom I learned of the college I attended, CalArts, was named after my video, ["Mall Man"](#) (1993). I have been pointing out well before "Mallrats" that every time Sean Daniel produces a movie one can find things derived from my work.
2. Ever since "Mallrats", Jason Lee, like Sean Daniel, always appears in projects that contain things derived from my work, or related to me in other ways. This includes ["Underdog"](#) (for which Jason Lee is the voice of Underdog) and "Alvin and the Chipmunks" (which stars Jason Lee as Dave), among other Jason Lee roles. The NBC TV sitcom in which Jason stars, ["My Name Is Earl"](#), began with my idea.
3. Will Ferrell is among a number of celebrities whose work invariably contains references to my work (though there have been a few Will Ferrell projects that do not).



As I said, these are mere bits and pieces, and require familiarity with other bits and pieces before they (cumulatively) contain recognizable significance in relation to me.

Another movie that includes a reference to my work, one I just had the opportunity to see yesterday for the first time when it made its premium TV channel (Showtime) premier, is "1408", which stars John Cusack and Tony Shaloub. Owing to Tony Shaloub being involved, I was immediately aware that I should be on the lookout ([see the second-to-last paragraph of my 12.25.08 blog](#)), based on my experiences. I then found this movie to make very pronounced use of the identical section of a Mozart piece that I use for the opening of [Steinhoff's Dostoyevsky's "Uncle's Dream"](#) (one of my three more important live action videos). Though I would never say that anyone using this section of this Mozart piece was therefore doing so in relation to me, the Tony Shaloub connection had tipped me off in advance. Shorthand indicators are things an intelligent person appreciates. I then found this movie to share something further with this video work of mine, the recurring question of whether one is witnessing a reality or a dream. Again, I would not say that every time such a component contains significance in a work it is therefore being done in relation to my work. However, with the cumulative and shorthand aspects, I must conclude the Mozart was there for me. I should add that it often happens that John Cusack movies also include things for me. On this subject, Cusack's first big movie, "Better Off Dead," was written and directed by Steve Holland, who I knew at CalArts and who was the roommate of someone who was at that time a friend of mine.

Posted by [Steinhoff](#) at 3:40 PM 0 comments [Links to this post](#) 
Labels: [Jay](#), [John Cusack](#), [Kevin Smith](#), [Sean Daniel](#), [Silent Bob](#), [Tony Shaloub](#)

Thursday, January 1, 2009

[How McCartney Can Solve The Whole iTunes Puzzle](#)

We all know the story of King Solomon and how two women each claimed a baby to be theirs. How King Solomon, to determine the identity of the true mother, said he would therefore cut the baby in two and give each woman half. How this was intended to provoke the true mother to change her story and deny that the baby was hers. How this would reveal the true mother, who would be willing to give her baby to the other woman, if this was the only way to keep her baby from being cut in half.

This does not perfectly correlate to my solution to a problem currently faced by Paul McCartney regarding Beatles songs and iTunes, nevertheless, follow me, or Paul McCartney, follow me.

If Beatles songs become available on iTunes in the normal manner, what will happen to the artistic wholeness of Beatles albums? The songs on Beatles albums are not just packaged together as so much Beatles product; and Beatles albums are not merely artifacts of ways in which the songs were once packaged. They

are artistic creations.

To strengthen the glue that holds these songs together as parts of specific Beatles albums, after the songs have been released into an iTunes song - at - a - time world, it may require more than a money incentive approach, a cheaper - by - the - dozen/ cheaper - if - you - get- all - of - the - songs - on - a - particular - Beatles - album approach.

I have an unusual plan for eliciting appropriate respect among the masses for the artistic wholeness that the Beatles albums possess. I do not know if Paul McCartney or iTunes are ready for my idea - in fact, I'm sure there are those for whom even the King Solomon story is considered profane (try pitching a movie where a major moment involves the idea of sawing a baby in half).

Sell Beatle songs on iTunes by the half-song. Each half-song would cost half as much as the whole song. From this there would emerge an ethic, a mentality of "You only bought half of that Beatles song???! What a ___ you are!" Song samples are one thing, where you know you aren't legitimately experiencing the entire work, but the idea of Beatles half-songs will touch so deep a nerve, provoke so extreme a reaction from those who respect the artistic wholeness of the entire Beatles song, that this disposition would emerge as a basic ethic. People would inwardly rejoice when they learn that, despite the option of purchasing half-songs, invariably the same number of both halves (i.e., whole songs) would be purchased (this is my prediction, as is the idea that this statistic would receive much attention).

I believe this new, basic ethic would have a ripple effect, reinforcing the glue holding together the sense that these songs are parts of whole Beatles albums. It could even become the foundation of a more widespread respect for artistic autonomy.

Posted by [Steinhoff](#) at 7:52 PM 0 comments [Links to this post](#) 

Labels: [Beatles](#), [George Harrison](#), [Harrison](#), [John Lennon](#), [Lennon](#), [McCartney](#), [Paul McCartney](#), [Ringo Starr](#), [Starr](#)

Thursday, December 25, 2008

I Was Somewhere Or Another And All I Got Was This Lousy T-Shirt

In a matter regarding one of the top five celebrities in the world, who is also among those many celebrities who have made frequent and prominent use of my material over the years (while forgetting to credit me), we were all recently provided with a very rare television appearance by one of his very close relatives. During the course of this TV appearance, a specific reference was made by this close relative of his to a particular physical location of a particular business establishment during the late 1970s, which also happens to be the identical spot where a woman I once knew was employed during the late 1970s. This same person who I once knew also knew the referred to top five celebrity, prior to being employed on this spot in the late 1970s. "Saturday Night Live", in their first post-election show this year, chose to make several

inside references to things regarding myself in relation to this same woman I once knew. It was far from the first time inside references were made to myself in relation to this woman, one can even find such inside references in the work of the referenced top five celebrity.

This is all I wish to say on this subject, and have only said this much out of respect for the top five celebrity and his very close relative. Based on my extensive experience with such things, this appears to have been this individual's first attempt at making such an inside reference, and so I acknowledge it. I recognize that the inside reference is buried in deniability, being obscure even for those advanced in reading such indications as I've described, but one tends to encounter this precise level of ambiguity in those burying inside references into things for their first time. I now consider the matter close.

In a separate matter, I previously have referred to the show "Monk" making inside references to my material in just about every episode made, and have posted videoclips illustrating many of these on YouTube (where I am Zoomsteinhoff). I have also previously mentioned that in my job I was responsible this month for handling the organizing of a rebroadcast throughout Kaiser Permanente in Southern California that included a special performance by Tony Shaloub, the star of "Monk". Prior to the Tony Shaloub performance I emailed those assigned to assist me at other Kaiser Permanente Southern California locations that we were like an **orchestra** being led by a train conductor, and that we were a train that would stay **on schedule** (now and then I provide people with amusement, which is something I've been doing on a volunteer basis since I was little, and so this was meant for amusement purposes). When Tony Shaloub and several others assisting him took their positions onstage, one's initial reaction was that they were musicians performing in an **orchestra**, as they had things in front of them that looked like music stands for holding written music. Actually these things were there for them to place their pages on for reading, but I stand by my initial reaction as the universal one. Out of all of the presentations that were part of this broadcast, only one presentation was **off-schedule**: Tony Shaloub's, which ran 30 minutes long.

Though my orchestra schedule remarks may not have had anything to do with what followed, I would nevertheless be remiss not to acknowledge this as a possibility, when one sees my "Monk" videoclips on YouTube alongside my role in this Tony Shaloub performance.

Posted by [Steinhoff](#) at 8:55 AM 0 comments [Links to this post](#)  
Labels: [orchestra](#), [schedule](#)

Tuesday, December 9, 2008

[I Give You](#)

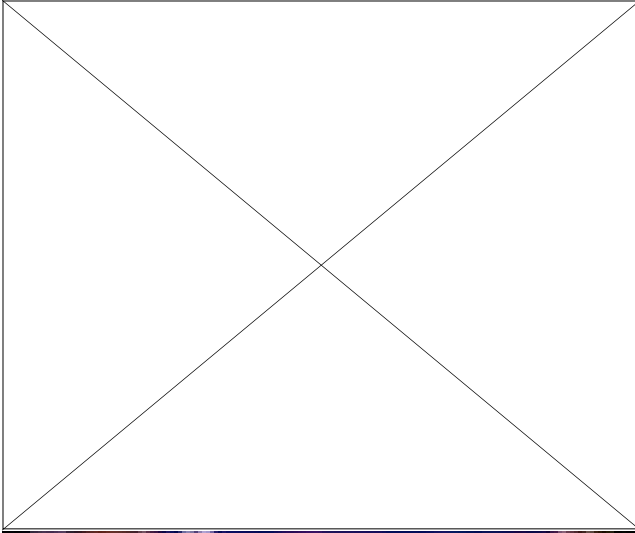
Once again, guess who is in proximity to the big news in Hollywood. That's right, yours truly has unmistakably, for those willing to check the facts, made his way somewhere or another.

Let's see if the simple presentation of evidence isn't more than you can handle, you sometimes less than smart people:

1. My little video, "[Adventure At The Pasadena Batman Estate](#)," as posted in 2005 (and indicated intransmutably at the archive.org site as having been posted three years ago) shows me drunkenly flying around ala Superman with a bottle of wine in my hand. Clearly something to point to when one sees the Will Smith movie, "Hancock" released in Summer 2008. By the way, Will Smith is often influenced by me, but let's stay focused.

2. The huge news officially announced today in Hollywood, a first in the world of mega-talk show stars, is that Jay Leno will be doing a show on NBC at 10pm every weeknight after he ceases to be host of "The Tonight Show" in 2009.

3. And now I give you a clip from last night's "The Tonight Show" (now please, be sure you first follow the link in item 1 to "Adventure At The Pasadena Batman Estate" (also at YouTube, incidentally), and second, think back on the movie "Hancock", otherwise I'm wasting my breath on you, and just what can you expect to get out this, for that matter):



Posted by [Steinhoff](#) at 10:59 PM 0 comments [Links to this post](#)  

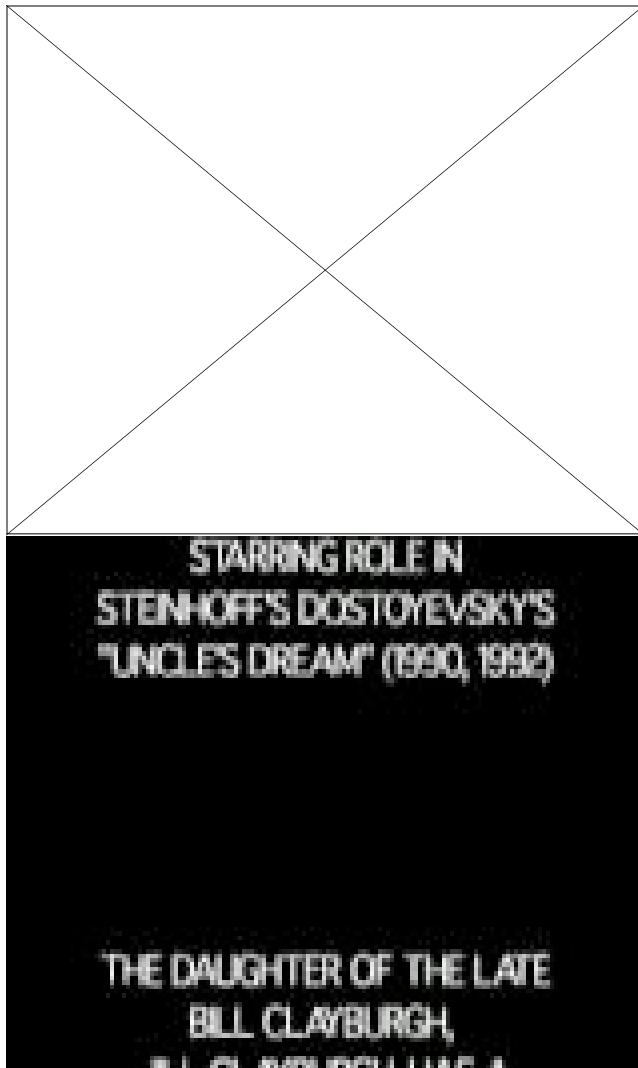
Labels: [Smith](#)

Sunday, December 7, 2008

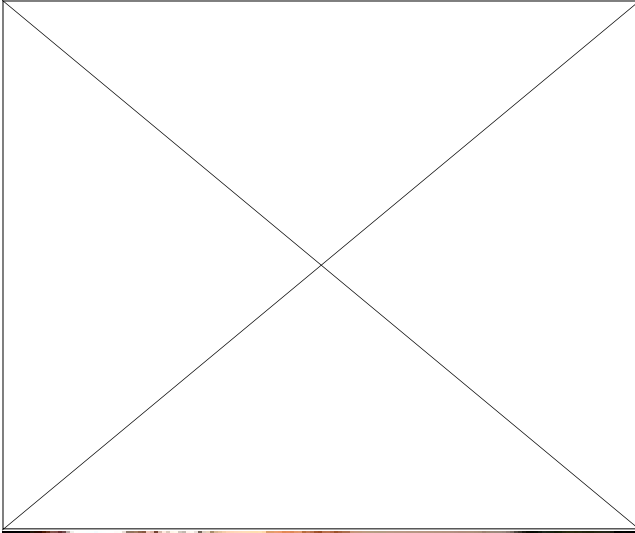
JUST A FEW

Just a few things have happened since my December 2nd post:

The TV show, "Dirty Sexy Money" has once again incorporated into an episode (12.3.08) my [Steinhoff's Dostoyevsky's "Uncle's Dream"](#) from 1990, 1992. It being that my video stars Bill Clayburgh, and "Dirty Sexy Money" stars his daughter, Academy Award-winning actress Jill Clayburgh, you might imagine that I am not unaccustomed to finding my Dostoyevsky in her work:



Another example of "Dirty Sexy Money" crossing paths with my Dostoyevsky can be found in the 10.17.07 episode:



Perhaps it is too much to ask people to further consider that, in order for "Dirty Sexy Money" to make use of my Dostoyevsky as seen in the 12.3.08 episode, the entire multi-episode plot line had to be complicit. I would hate to believe that the announced cancellation of "Dirty Sexy Money" was affected (i.e., ratings were negatively affected) by their interest in using my Dostoyevsky.

Many others have also made reference to this video of mine, whole movies, in fact, may never have been made. Go to YouTube and look for Zoomsteinhoff's (me) "Monk" clips, and you will find references to it that I've noted on that show going back several years. Even Paul McCartney in collaboration with Elvis Costello has found it useful.

I saw a line surface on the recent "24" that I believe may have originated with a recent statement I made. Donald Sutherland, who also stars on "Dirty Sexy Money", is of course the father of Kiefer Sutherland. Over the years I have occasionally seen indications of my influence on the show "24", and other Kiefer

Sutherland product.

Regarding "Saturday Night Live", I have written only a few things this season specifically intended for them, and have watched those things lead to a substantial amount of presidential election water cooler conversation (to say the least), via channels other than SNL. Prior to the days when I would write things intended for SNL, SNL would nevertheless find out things going on in my life and work stuff into sketches that same week (I have been secretly super - important most of my life). They have reverted back to this in the absence of my writing things intended for them. I would hope that they appreciate the fact, as they have never literally used one of my sketch ideas, but instead have extracted things for use that same week, consistently almost every week for three years, that however one might characterize our "relationship", it has not been fulfilling for me as a writer. It has, however, been helpful in that it has motivated me to write a certain type of material, which in a few instances has even led to my creating videos from that material.

One last thing since my December 2nd post: I've been occasionally seeing people in traffic who may or may not be Sarah Silverman, to whom I referred in my previous post. Then again, people laughed at all of my Lennon sitings which occurred for five years after his death, preceding the ever-popular Elvis sitings others have made. A person such as myself is a likely target for people who are prone, out of boredom, to hire look-alikes, and so I do not retract my Lennon sitings. I've never asserted that they meant anything beyond the idea that I was being descended upon by look-alikes. As for Sarah Silverman, I should perhaps mention that I stopped watching her show after she did the episode condemning pot. Mind if I promote the idea that anyone who touches alcohol be incarcerated?

Posted by [Steinhoff](#) at 6:35 PM 0 comments [Links to this post](#) 
Labels: [Bill Clayburgh](#)

Tuesday, December 2, 2008

[Don't Open Until Halloween](#)

Now that I have seen Stephen Colbert's Christmas special, I am compelled to whisper (so as not to disturb anybody's silent night, or various people's codes of silence, or contribute to noise pollution, or the ruckus of the malcontented, etc.) how it seems quite likely that my material played no small role.

I begin with my knowledge that my material shows up on The Colbert Report and The Daily Show now and then, sometimes in a big way, for the most part as the consequence of my sending my material to Stuart Cornfeld and Sean Daniel. I refer to two of Hollywood's biggest producers, who I met in 1975 and 1971, respectively, before they were producers.

On August 16, 2006 I emailed to both an idea for SNL, ["Bullish"](#), which can be found on a page of my website (as the second comedy sketch idea on that

page). Both the Colbert special and "Bullish" give prominence to the idea of people surviving being eaten by a bear thru a hero cutting open the bear that swallowed them, followed by the expression of thanks in a manner that falls short of an awareness of how ludicrous it all is. I first give you several lines from "Bullish", should clicking the above "Bullish" link be too noisy:

STEVE

Thanks for slicing open those bears and getting us out, Ranger Dan.

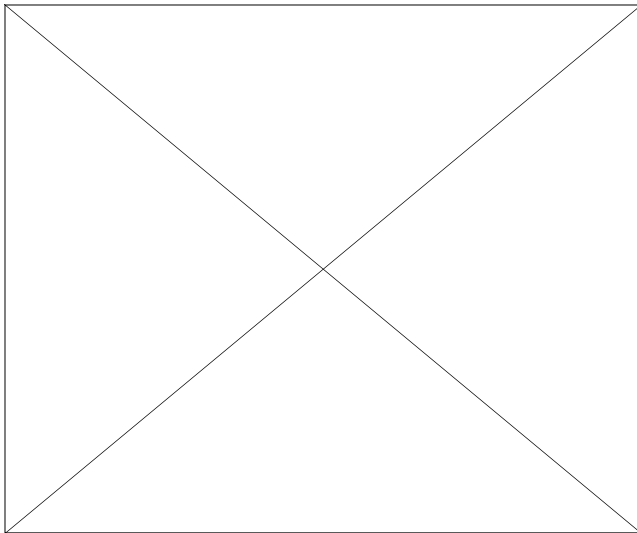
WAYNE

Yeah!

RANGER DAN

Don't mention it, fellows.

I now give you a clip showing the dramatic resolution of the central dilemma of the story from Colbert's Christmas special:





As a final **cherry** on top of the Christmas tree (don't bother clicking on **cherry**, it won't open a link to anything - I'm just trying to make this all feel more festive), tomorrow night will be the premier of Elvis Costello's new talk show on the Sundance channel. It could just be TV history - why not? And as one more **cherry** for the road, yesterday Jimmy Kimmel and I looked at each other in traffic. Jimmy Kimmel, as everyone knows, is the ex-boyfriend of Sarah Silverman - in fact, last night his show was a repeat of Sarah Silverman's appearance, the only one taped after their breakup. Sarah Silverman, as everyone knows, is one of a handful of stars with their own Comedy Central TV show, Stephen Colbert being another member of that small group of people.

Disclaimer:

No part of Jimmy Kimmel has ever been pulled out of any part of a bear (in fact, Kimmel and Silverman were never actually married).

Posted by [Steinhoff](#) at 7:47 PM 0 comments [Links to this post](#) 

Labels: [cherry](#), [divorce](#), [marriage](#), [Wall Street](#)

Sunday, November 30, 2008

[Give My Regards To Silence](#)

Despite this blog site's unfortunate limitation of not being able to testify as to *when* I post - it indicates time and date of posting, but apparently makes it my option as to what time and date are set - I will nevertheless be making this the new home of my "Monk" and other TV/movie videoclip postings.

My "Monk" videoclip postings help illustrate how almost every "Monk" episode ever made incorporates inside references to my material, possibly the result of (or initiated by) the fact that the former head of USA Networks (which makes "Monk") was the first person from whom I learned of the college I attended (CalArts). [On this subject, one may also wish to read my Oct. 26th blog, wherein I refer to how, at my 9-5, I also happen to be responsible for organizing the rebroadcast, to Kaiser Permanente employees throughout

Southern California, an IHI satellite broadcast of a conference program that includes an appearance by Tony Shaloub (star of "Monk") in a comedy sketch, occurring in several weeks.]

Up until now I have been posting these TV/movie types of videoclips at YouTube rather than at archive.org where I tend to post my works of a more independent significance. YouTube is now a problem. I was notified by YouTube that, per Fox, I had violated their rules with the posting of a "Simpsons" clip (which I posted because it was related to my other "Simpsons" clips). I have subsequently removed all of my "Simpsons" clips from YouTube. In a description I had posted at YouTube that went with the posting of one of my "Simpsons" clips, I pointed out that whenever "The Simpsons" makes inside references to my material, it tends to also involve "Limbo", a CalArts student film my class made in 1973-1974 (also related: during the '70s a supervising director of "The Simpsons" used to live down the hall from me at CalArts, the two of us knowing people in common). YouTube automatically testified to/posted intransmutably the date of this "Limbo" tendency reference regarding "The Simpsons". Two weeks later a "Simpsons" episode featured Homer doing the limbo dance (while singing the limbo dance song). This tended to substantiate my statement regarding what I saw going on with "The Simpsons". The chronology of my statement was important.

Prior to the days when I would post my "Simpsons" clips on YouTube, I would email my "Simpsons" videoclips to a former CalArts classmate who had also been involved with the "Limbo" scenes referenced (I emailed these clips to at most three other people). This individual is a friend of Senator Kennedy (his father once was a famous senator with whom Kennedy co-sponsored more bills than with anyone else), and although this former classmate and I were never more than acquaintances, I felt it noteworthy, as "The Simpsons" is the only show to feature a Ted Kennedy character (the Mayor of Springfield). I also consider it noteworthy that this former classmate had years ago incorporated an inside reference to my contribution to "Limbo" on a TV show he produced, on the same exact episode that included a Senator Kennedy guest appearance. [Perhaps at some future time I will go into my various "Kennedy Connections".]

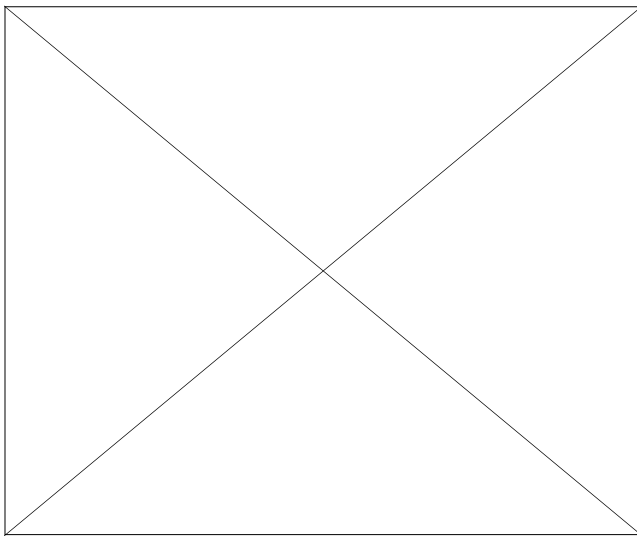
PRECISELY TWO MINUTES before YouTube sent me the email indicating I was in violation due to the "Simpsons" clip, my "Didtheyreadit.com" technology (a technology I use and inform people I use) indicated to me that this same former classmate had reopened an email I had once sent him (excluding a few Obama/Kennedy subjects, I have only sent this individual "Simpsons" related emails). The next "Simpsons" TV episode was about Lisa Simpson receiving a secret message from Homer via a crossword puzzle published in a magazine (Homer had arranged it with the people who created the crossword puzzle).

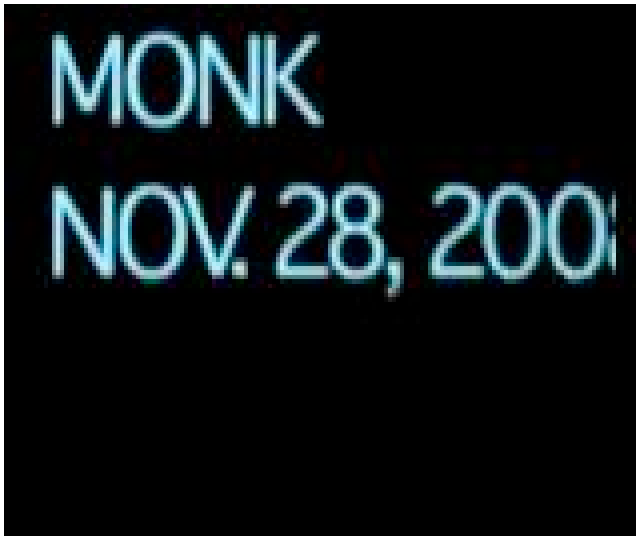
Some may expect this to leave me with the sense that inside references should not be made public. That as I point attention to the references, I nevertheless

should not try to prove that I know what I'm talking about. That if people make fortunes from my ideas, this fact can be buried by (1) mixing together in one's mind these idea-usage occurrences with things that are nothing more than inside references, and (2) burying/eliminating the evidence that these idea usages and inside references are even taking place. Assassinate my character/ intelligence/ credibility, all with my willing consent by engaging my complicity in a Mafia-like code of silence.



It should be pointed out that this former classmate might have somehow been tricked into performing his "Simpsons"-related act (opening a "Simpsons"-related email exactly two minutes before I was sent the "Simpsons"-related violation notice from YouTube) when he did. It would not have been difficult for someone on the inside to have set him up to appear guilty. Yet at the same time, one might have to consider that this same former classmate is also a longtime friend of Craig Bronfman, whose family-owned Seagrams bought Universal when Spielberg was there. Spielberg would be among those with the most to gain by cajoling me into this code of silence "game" - though I also sometimes wonder why Spielberg so often chooses to be influenced by my material, which in a non-corrupt world would make him seem quite guilty to any intelligent person in possession of the easy-to-access (at least for now) facts. I see where it may all be seen as a friendly sort of thing in the end (see previous blogs for references to Cornfeld and Daniel, two Spielberg & Steinhoff-related people). Who needs money?

The following videoclip relates the November 28, 2008 "Monk" episode to my 1998 "Gosk" material (my three most referred-to works are my "Gosk", "Uncle's Dream" and "Mall Man" videos):





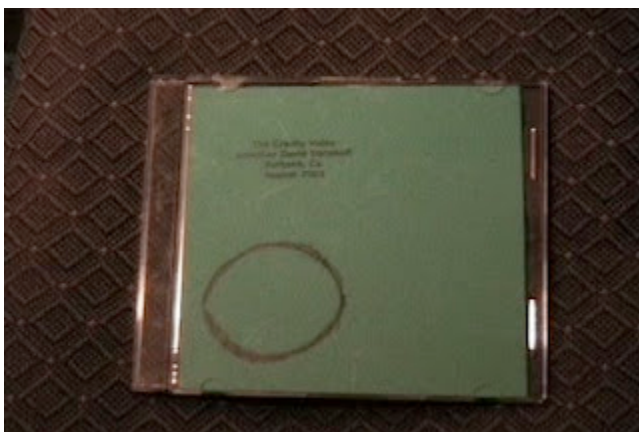
And finally, a follow-up to my previous blog of November 22nd. In that blog I made reference (and provided a link) to the music video for my song, "The Gravity". That song includes a description of waiting a ridiculous amount of time for my waitress to return with the check, yet she leaves the restaurant without bringing me my check. That very same night (11.22.08), "Saturday Night Live" performed a comedy sketch in which Fred Armisen played a character waiting a ridiculous amount of time for his pizza in a restaurant/bar, until he leaves without it. Those who have been following my blogs would not have difficulty connecting these (though those seeing my November 22nd blog for the first time after November 22nd would unfortunately have no evidence of the chronology of events just described).

Posted by [Steinhoff](#) at 9:39 PM 0 comments [Links to this post](#)  

Labels: [Kennedy](#)

Saturday, November 22, 2008

[The Fireman Theory, or Cheerio](#)



In the past few weeks there has been quite a set of things hurling me into the center of it all sort of kind of, not one of which do I care to discuss at this time, and so on to other matters.

Sir Paul McCartney has an unknown (Whatever that word means: if 500 people [know](#) something that no one else knows are they outnumbered, thereby not knowing? Or if 501 people disagree, believing that the thing cannot actually be said to be [known](#), do they win?) history of doing things of secret significance when it comes to [me](#). The absurd/crazy sound of that has played no small part in maintaining the [unknown](#)-ness of these actions.

For me to continue from my McCartney premise, it would therefore seem that I must throw the pupils in my Beginners class to the side of the road. I will then ask the people in my Intermediate class to keep them company, patch up their bruises (we were traveling at about 40 mph when we threw the Beginners class to the side of the road, so I expect there to be some bruises, not to mention screams of "Lunatic!" that I would rather not hear. Have you Intermediates any gags on you?). And so on this one I can only proceed with my Advanced class.

Now this is just a theory, based on tendencies and facts:

When I did the title song of my ["The Gravity"](#) CD in 2002 (not to be confused

with my "Gravity" cassette from the late '80s, early '90s, different song, different stage of my musical development), and I made reference to the breakfast cereal Cheerios, ("I just want to go out into that world that I used to see on my box of Cheerios when I was young"), I knew something would be made of it by the Cheerios people. I did not include a reference to Cheerios for that reason, however, my experience informed me that there was an excellent chance it would get picked up on in some way by Cheerios. Sure enough, Cheerios shortly thereafter did a TV commercial of two trucks, one carrying Cheerios and the other carrying their new thing to combine with Cheerios. Now before the Beginners class insists there is nothing contained in this fact (I know you Beginners are still there), I hasten to describe how I had once created a thing where there was a lobster truck and a spilled truck with butter. I was sure to see in the Cheerios commercial an idea I had used, and though others might have independently come up with the same idea, how is it that it was Cheerios, which I already expected to do something. In addition to this, Cheerios did another TV commercial where a little boy refers to his heart as making a "clerp" sound. Clerp is the name of one of the central characters in my "Gosk" videos. And let us not forget the scene (though we may try) in "Ready To Rumble", where a truck carrying toilet paper collides with a truck carrying filled port-o-johns. David Arquette, the star of "Ready To Rumble", is part of a group that includes a star of my "Gosk" video, Robbie, who at one point was also going to star Rosanna Arquette in his Anita O'Day movie (he ended up doing an Anita O'Day documentary instead, starring Anita O'Day). Robbie also once introduced me to David Arquette's assistant, Whitney. Paul McCartney, it has been well publicized, is a good friend of Rosanna Arquette (particularly publicized after his split from Heather Mills, in fact, Rosanna Arquette was one of the only names associated with McCartney in the media during that period). Those who accept these facts as known may or may not feel inclined to allow me to do a tad less hastening in my explanation, yet the rest, well, they like to make me hasten. I must *hasten* to add this, *hasten* to add that, not fair, really.

Paul McCartney's newest release is "Electric Arguments" by The Fireman (a two-man group, McCartney and Youth), due out in a day or two. Based on the above-referenced unknown history of Paul McCartney, I had to see if there was anything of mine to correlate with his new CD (one can hear it on MySpace, courtesy of McCartney, and view the cover all over the place). All that I could come up with was a correlation between his "The Fireman" CD cover and my "The Gravity" CD video cover (see images above). Now anyone in the world could win the argument that for two people to each draw a circle does not imply a relationship. An intelligent person would be required to defend that, depending on the specific context, such an implication certainly could exist. Even half-circles, even quarter circles, even a one-inch line. Context is everything.

When I think of the name, "The Fireman", I hear a few possible things, one of

which is what I heard repeated throughout this week's "Life On Mars" TV episode: the cliché of what a kid (Youth?) wants to be when he grows up - a fireman. On "Life On Mars" the kid wanted to be an astronaut or a policeman, but it comes to the same thing. This is the week of the new Fireman release, and in that cliché of wanting to be a fireman, I also hear the line from my "The Gravity": "I just want to go out into that world that I used to see on my box of Cheerios when I was young". A child's perspective on the world and one's future place in the world.

So this is my theory of where McCartney might be pointing. And *if* he is, because I am only 78% certain, it isn't something my Beginners or even my Intermediates can accept. And if you lousy Beginners and Intermediates think I leave it to you to tell me my true role in the world, you'd better finish your Wheaties.

Posted by [Steinhoff](#) at 8:11 AM 0 comments [Links to this post](#) 
Labels: [Arquette](#), [Cheerios](#), [Electric Arguments](#), [McCartney](#), [The Fireman](#)

Sunday, November 9, 2008

If It's Not In The News It Couldn't Have Happened

I believe my previous, November 6th blog did some stage setting for this blog.

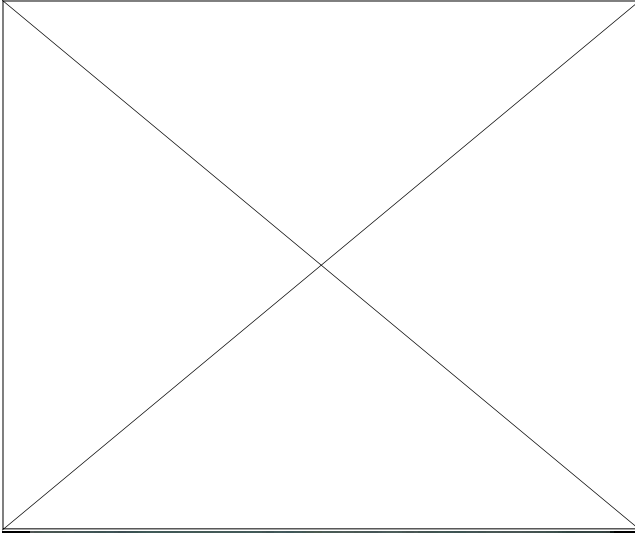
Well, firstly, no it didn't seem that Ben Stiller had anything to say on Letterman for my benefit. Yet nevertheless I should make mention of the fact that my Stuart ("Ben Stiller's Producer Partner at Red Hour") Cornfeld video, which accompanied my August 13th blog, featured a pirate costume and a thought towards seeing it in context, while Stiller told of a pirate costume being witnessed out of its proper context. So, same discussion perhaps, though nothing pointing to me.

A few other things of general significance have happened regarding me since my last blog, however, tons of backstory would be required to zero in on the context into which I would put these particular things. One involves Karl Rove, but it's sort of a long way to go and for what? Another involves me apparently being followed around over this past weekend by people cued by a sophisticated database of information regarding me, but what else is new? So I guess a few things will get buried, at least for now.

In my last (11/6/08) blog I promised a more explicit rendering of the result from my having created the comedy sketch idea, "[The Weight](#)" (first referred to in my Oct. 26th blog). In a way, my previous, November 6th blog already said it all on this subject, for those willing to do the due diligence follow-up research on their own. Nevertheless, I've also made a videoclip, just to make things more difficult for the skeptical, and for those pretending to be skeptical for ulterior purposes:



And lastly, my occasionally referred to comedy sketch idea (intended for SNL), ["Peek-a-Boo, ICU"](#), first referred to in my Sept. 28th blog, a sketch idea which led to an oft-referred to occurrence during the Brokaw-moderated second presidential debate (though one doesn't hear anyone attributing it to my sketch idea), experienced another inside-reference. On the November 1st Saturday Night Live, during the second-to-last sketch of the evening (on a night when McCain himself, in person, was occasionally surfacing in comedy sketches, poised to provide a certain form of closure to the world preceding the November 4th election), one looking for my "Peek-a-Boo" would have been particularly aware of this moment:



Posted by [Steinhoff](#) at 11:34 PM 0 comments [Links to this post](#)  
Labels: [CNN](#), [Election Night](#), [McCain](#), [Saturday Night Live](#)

Thursday, November 6, 2008

[Things I Will Never Say Out Loud](#)

Before the "Things I Will Never Say Out Loud" portion of this blog, I first want to express my exhilaration at Barack Obama's election. This real-life suspense can really deplete one's energy, especially when one shudders at what might have happened if McCain hadn't taken a dive by choosing Palin. At last the push for attitudinal stupidity that's been gradually insinuating itself into everything everywhere has been countered, through the election of someone who went to Harvard, the hardest school to get into in the country. That Obama graduated first in his class at Harvard and then made President of the U.S. has to stand as a beacon for those perpetually browbeaten by the stupid, and their arrogant accusations of over-thinking whenever they see themselves in a situation with someone to whom they feel inferior.

In a couple of hours Ben Stiller is scheduled to appear as a guest on the

Letterman show. As Stiller runs "Red Hour Films" with Stuart Cornfeld (see my blog of 8/13/08), I occasionally find such Stiller appearances to contain inside references for my benefit. Following my assessment of this Stiller appearance, I may or may not have something to bring to this blog.

One thing definitely upcoming for my next blog: I will put together a correlation of my comedy sketch idea, "The Weight" (see my previous blog), about CNN's then upcoming election night coverage, with CNN's actual election night coverage. In both instances, CNN contrived the gimmick of being on a spacecraft while covering the election results. In my comedy sketch, the pundits float weightlessly in a spacecraft while discussing the results. In the actual CNN coverage, they use an effect to "beam up" holograms of people reporting on the election, which is referred to as being out of the TV show, "Star Trek" (from whence comes the expression, "beam me up, Scotty"). It can be proven that my sketch "The Weight" was posted on archive.org on 10/26/08, clearly prior to CNN's actual unveiling of this election night surprise gimmick.

In the meantime I give you this, "Things I Will Never Say Out Loud", which might seem more meaningful/less absurd to those who have more closely and intelligently followed the weight that has continually been attached to my actions throughout most of my life:

1. Several days prior to McCain's May appearance on The Daily Show, I sent out a comedy sketch idea to someone who always circulates my ideas to SNL and The Daily Show. My idea was about how The Bowery Boys, now grown up, were all suing each other for defamation of character because when they were young they used to speak to and about each other in a derisive, disrespectful manner. At the end of my sketch, Slip Mahoney comes out a few dollars ahead of the others after each are made to pay some amount to each of the others. This causes Slip to call them all "JERKS", and for using this word "JERKS" he is made to pay out the few dollars he had gained. Several days later on The Daily Show, a program to which my ideas are always circulated and where they often end up, McCain told Stewart that now he had to talk to him nice and with respect, as he had become the Republican's assumed presidential nominee since his last appearance on the show. Later during that same Daily Show appearance McCain said that he suspected the Secret Service's code word for him was "JERK".

2. Several days before McCain brought up the whole "Joe The Plumber" thing (the third presidential debate, October), I sent an email to Ringo Starr, "Shining Time Ringo", relating to my having contributed to his backdrop on "Shining Time Station", a show about "Thomas The Tank Engine". Owing to my having long been a major influence on Ringo, the context of my suddenly sending this email was automatically an important one.

3. Several weeks prior to the second presidential debate, which was hosted by Tom Brokaw in October, I wrote a comedy sketch idea, "Peek-a-Boo, ICU", referred to in my 9/28/08 blog, which was about the then-upcoming second presidential debate, using Brokaw as a character in the sketch idea (as it was known he would be moderating). My comedy sketch derives humor primarily from McCain doing what he can to obstruct a view of himself. In the actual debate, at the very end, Brokaw gets annoyed at McCain for visually obstructing his view. Those seeking to derive humor from the actual debate made repeated references to this actual view obstruction on McCain's part.

4. On August 15th I sent an email regarding a video I was working on, wherein I referred to how it was influenced by British comedy legend Michael PALIN and several others with whom Palin used to work. As my video was about a wolf man and this email was sent to the producer of an upcoming movie about a wolf man (the producer being someone I have consistently been an influence on, a Spielberg and Geffen friend who was the first person who told me about the college I attended, CalArts), the email had a built-in special significance. As my influence on this producer has led to my being a significant influence on Spielberg, this email may have been seen as containing a very, very special significance. On August 24th I posted my wolf man video. On August 29th McCain announced Sarah PALIN as his VP pick. Up until McCain's thrusting of Sarah Palin into the spotlight, many would have automatically associated the name PALIN with only one person, Michael Palin. To put it another way, a contestant on a game show, if asked for a first name to put with the name "Palin", would have automatically answered, "Michael", that is, up until August 29th, after which the answer would have become "Sarah".

Posted by [Steinhoff](#) at 10:41 PM 0 comments [Links to this post](#)  
Labels: [Obama](#) [Palin](#) [McCain](#) [CNN](#)

Sunday, October 26, 2008

The Weight

1. Of relevance to my October 17th blog: On approximately October 21st (give or take a day) Billy Joel drove by me. My experience in such things, in terms of a pre-existing context, suggest the possibility of his having been dispatched by Paul McCartney to drive by me.

2. In mid-2006 I began posting videoclips on YouTube (as Zoomsteinhoff) regarding the fact that every episode made of the TV show "Monk" (give or take a few) includes inside references to my material. I attribute this to the fact that the first person who told me of the college I went to (CalArts) used to run USA Networks, which makes "Monk". "Monk" continues these references in every episode to this day. Meanwhile, where I am employed at Kaiser Permanente's Southern California regional headquarters, this is the second year I am in charge of (organizing) the providing of an opportunity, for all Southern California employees, to spend two full days in December watching a special

rebroadcast of a two-day satellite broadcast of an IHI (Institute for Healthcare Improvement) event. The relevant thing here is that this year this IHI broadcast will include a play performed specially for this event by three actors: F. Murray Abraham, Tony Shaloub (star of "Monk") and Brooke Adams (Shaloub's wife).

3. Last night's "Saturday Night Live", as usual, included references to my material, though this time not in the opening (see my October 19th blog). Specifically, the "Vincent Price's Halloween Special" sketch referred in several ways to my SNL sketch idea, "[Peek-a-Boo, ICU](#)" (see my September 28th blog and the last paragraph of my October 17th blog). In my sketch idea, to improve onscreen visibility someone is asked to move something to the left but instead that just makes it worse, as in last night's SNL sketch. Furthermore, last night's SNL sketch has the Kristen Wiig character stopping in front of the camera, irritatingly blocking the view, as in my sketch and the resultant moment in the second presidential debate. To understand why I am certain on this, one might need to have experienced the long history of such things, wherein the first similarity tips one off that another similarity to the same material is on its way later in the sketch, and sure enough, without fail, there it is.

4. My new SNL sketch idea, entitled, "[The Weight](#)":

THE WEIGHT

A comedy sketch idea by Jonathan D. Steinhoff 10/26/08

This sketch is designed to be presented throughout the show in one-minute segments, in the same way that the SNL "McGruber" segments are presented throughout the show in short segments.

It is Election Night and, as we eventually hear in Wolf Blitzer's rationalization to one of the guest political pundits for all of the bruises he's receiving, CNN had to come up with a gimmick, as competition for viewers on Election Night is tremendous. With all of the mishaps, however, Wolf eventually wonders publicly if it really was such a good idea. The space capsule circling the Earth, causing the political pundits to be floating around in a weightless state while having their discussion, that was good. But maybe the trampoline floor, walls and ceiling might have been going too far. James Carville is complaining that he feels like he's a pinball in a pinball machine, and Andrea Mitchell was knocked unconscious when she was dramatically catapulted across the capsule into a sink just as she was explaining why it was the economy that was making Florida look increasingly like it was going with Barrack. Andrea Mitchell continues floating around after this, only is now unconscious for the duration. Wolf occasionally calls to her to see if she's revived yet, then says, "Nope, she's still out. I wanted to ask her.... Oh well." Periodically John King floats by as if he has mastered the trampoline-enhanced weightlessness, coming out of the bottom left corner of the screen, floating towards the upper right corner, while simultaneously calling out a new state going for Obama with each

appearance: "And CNN is now projecting Iowa for Obama." Wolf, off-camera, says, "Does it say that? Because I'm upside-down right now, but I thought it might be saying that." John King, off-camera now, says, "That's right, Wolf." For a while no one is on-camera. Wolf, whispering loudly, says, "I'm being told no one is being picked up by the camera right now. James, do you think you can fling yourself over there? How about you, Hitchens? Hitchens! Hey, has anybody seen Christopher Hitchens? I'm trying to get there myself but I keep somersaulting around, I'm not quite sure where I am, I'm a little dizzy in fact." James Carville, also speaking in a loud whisper, says, "Don't ask me, Wolf, I'm like a pinball in a pinball machine, absolutely no control where I'm going. I would, however, like very much to say something about McCain's dirty tricks backfiring during the campaign. Can I do that without being on-camera?" "Sure, go ahead. You know, I thought this would work, the space capsule idea, and then Campbell kept saying, 'And with trampolines! With trampolines!' I told them that would be overdoing it, nobody listened. Had to be a HUGE gimmick, right?" John King flies by on-camera announcing another state for Barrack. Wolf resumes, "And we all know how fierce the competition for viewers is on Election Night. I should have argued more." James Carville says, "I'm getting all bruised up here, Wolf. Maybe if they had let us practice just with trampolines before they put us here." Wolf says, "Sorry to hear about your bruises, James. Okay, well, let's return to Campbell Brown in the studio for now. We'll be returning up here a little later on in the show. And we're out. There's no way Christopher Hitchens could have accidentally floated out of the space capsule, is there? Good, no, I didn't think so, I was just checking, because nobody's seen him for a while. Look behind where?" James Carville says, "Ouch!" Wolf asks, "Are you okay, James?" "Nothing. I just banged my head again. I think it says Wisconsin went with Barrack. Of course, we all expected that." Wolf says, "Yeah, that was pretty much predicted."

Posted by [Steinhoff](#) at 3:20 PM 0 comments [Links to this post](#)  

Monday, October 20, 2008

They've Got Me Surrounded They Think

Here is the story of a camp counselor I met in 1971 named Sean, who once headed the film company David Geffen had before DreamWorks. I've edited it down to focus on the part of his story that connects to me and my first 29 billion trillion dollars:



And of course it [doesn't end here](#).

Posted by [Steinhoff](#) at 11:45 PM 0 comments [Links to this post](#)  

Labels: [David Geffen](#), [Mall Man](#), [Minority Report](#), [Sean Daniel](#), [Steven Spielberg](#), [The Terminal](#), [World Trade Center](#)

Sunday, October 19, 2008

[Talk Is Cheap Unless You Leverage The 5% Rate Increase On 83% Of Stuff](#)

For those who look to me to help them keep track of Saturday Night Live's inside references to me/my material, and/or make these inside references and seek acknowledgement that I noticed them:

In my September 30th blog, I described (with checkable references) how the SNL September 27th **opening** (I emphasize the word "opening" because these SNL presidential campaign- related show openings all become instant repeatables, clips airing on all of the news shows as part of that week's presidential campaign news) contained something that started with me. My

September 30th blog also described how, for several years, there has scarcely been an SNL without something that started with me. How, for the most part, the things they used were pre-designated by me for the very same night's show in which they were contained.

In my October 1st blog, at the end of the second paragraph, as part of a description of something I wrote to McCartney in 1975 that contributed to a 1975 Laine/McCartney song lyric, I wrote:

"if he should ever wish to visit my school, CalArts, I would be delighted to show him around"

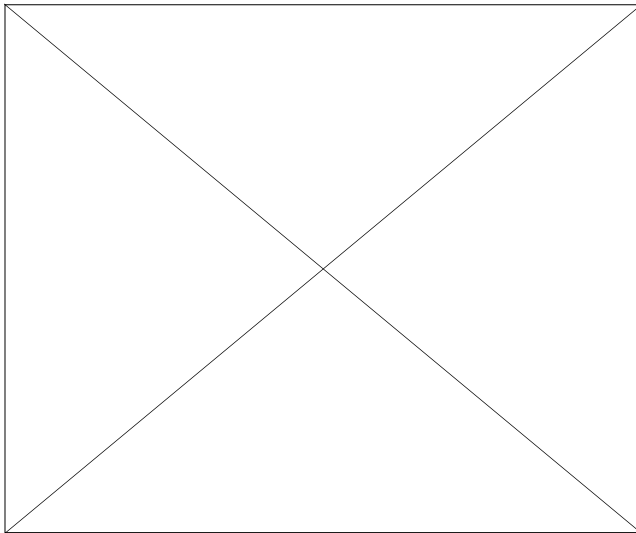
With the Vice Presidential Candidates Debate occurring on Thursday, October 2nd, the following SNL, October 4th, **opened** the show with a sketch containing the Joe Biden character saying:

"I'll show you around some time"

The following Saturday, October 11th, SNL broadcast a repeat, and so the very next *new* SNL was October 18th (last night). That show **opened** with Alec Baldwin saying to (the actual) Sarah Palin:

"let me take you for a tour of the studio"

SNL Clips, 10.04.08, 10.18.08:



I'm not sure what this might say to you out of context (by which I mean, the context of SNL and others regularly referencing me/my material, which serve to reinforce my conclusions regarding from whence cometh these). With the election two weeks from this Tuesday, would it sound self-centered for me to wish my 9-5 wasn't sapping my energy, diverting me from focusing on this little matter of an election that could seriously change the course of humanity and our planet?

Posted by [Steinhoff](#) at 10:47 AM 0 comments [Links to this post](#) 

Labels: [Alec Baldwin](#), [Biden](#), [Bill Gates](#), [Denny Laine](#), [Lorne Michaels](#), [McCartney Obama](#), [Palin](#), [Saturday Night Live](#)

Friday, October 17, 2008

[I Now Pronounce This Ring Open](#)

On October 1st my blog asked that Paul McCartney and Denny Laine (McCartney's main musical collaborator after John Lennon) reunite for Billy Joel's and Bruce Springsteen's concert for Obama on October 16th, which was to be (and was) attended by Obama. The day following my blog, October 2nd, the "What Goes On" Beatles website carried an article about an October 11th Denny Laine concert. That article offered several email addresses that might easily lead to Denny Laine, and so, being handed this the day after my Denny Laine blog, I emailed several people, under the Subject line, "Laine [Help In A Specific Way](#)," a paraphrase of the line from the title song of the Beatles movie, "Help": "I never needed anybody's [Help In Any Way](#)."

At the October 16th Billy Joel/Bruce Springsteen concert for Obama, according to an Associated Press article, Laine and McCartney did not appear. The article did not state this specifically, however, we will assume that it would have mentioned this had it occurred. Okay, I can see that.

What the article also did was to mention the fact that Billy Joel played the title song from the Beatles movie, "A Hard Days Night". The Beatles have

created a substantial number of songs. I therefore find it noteworthy that from all of the Beatles material to draw from (or not), I referred to the title song of one of the two Beatles movies in my efforts to make something happen at that October 16th concert, and the title song from the other Beatles movie was in actuality performed at that same concert.

This is far from the first time I had an influence on Billy Joel, who once sat next to me on an airplane in 1978, several weeks before Paul McCartney sent me a letter, which was several weeks before I graduated from CalArts.

Changing the subject, but remaining on a related topic, some may have noticed that my September 28th blog announced a new Saturday Night Live sketch idea of mine, "Peek-A-Boo, ICU", including a [link](#) to where one could read it. This is also evidence of when I wrote it, because archive.org indicates, in a non-transmutable way, the date when things are posted there. My sketch was about the then upcoming presidential debate hosted by Tom Brokaw, and more specifically, about people's views being blocked. In the actual debate, McCain's actual blocking of Brokaw's actual view became the actual source of much actual humor. Nor was this the first time McCain helped himself to my material, his last appearance on The Daily Show being another example. Are you ready to consider that it was deliberate when McCain blocked Brokaw's view? Okay, well I can appreciate how difficult it must be to accept the idea that at times my influence, at least on a certain, secret track, should be as powerful as, say, Paul McCartney's. As for me, I've been seeing the extent of my influence in an unobstructed way for most of my life.

Posted by [Steinhoff](#) at 7:14 PM 0 comments [Links to this post](#)  
Labels: [Billy Joel](#), [Brokaw](#), [Denny Laine](#), [Lennon](#), [McCain](#), [McCartney](#) [Obama](#)

Wednesday, October 1, 2008

[Paul McCartney and Denny Laine: Give Barrack Obama Your Vote](#)

Let's suppose that those who have been keeping an intelligent, careful eye on American politics would not be completely convinced by the current polls, which at present indicate that the election is Barrack Obama's. Things continue to change at the drop of a hat, in spite of each new configuration of the way America "feels" being initially perceived as written in stone. And so, let us suppose that, just as a McCain presidency would place Palin dangerously close to the highest office in the land, perhaps the world, so McCain is dangerously close to winning the presidency. To sit back with the sense that nothing need be done about this, were one in a position to do something, might therefore be the highest form of irresponsibility.

In 1975-76, Paul McCartney and Denny Laine did a song called, "Must Do Something About It," which was based on a communication I had sent to Paul McCartney at a time when, like now, I was of significance to Paul McCartney. My communication immediately followed a McCartney radio interview, in which he said that on his upcoming concert tour he was likely to do his songs note

perfect to the version heard on the recordings, as that's what the people wanted. My communication stated that it (the communication) should be regarded as my vote, that it would be more real if he felt at liberty to change the notes, and that if he should ever wish to visit my school, CalArts, I would be delighted to show him around (i.e., "hold your coat").

When one considers that Denny Laine became Paul McCartney's main musical collaborator following John Lennon, it seems something of a contrast to, in any manner, juxtapose that song's "must do something about it.... or not" persona within proximity of Lennon's "I sure as hell will do something about stuff" outward persona.

And that brings us to the stage that has now been set. Bruce Springsteen and Billy Joel (who sat next to me on an airplane Easter Sunday 1978, the year the Pope would have wanted to be sitting next Billy Joel, owing to his recent hit about a Catholic girl hiding behind a stained glass curtain counting on her rosary; Easter Sunday 1978, three weeks before I received a letter from Paul McCartney regarding my upcoming graduation from film school; Easter Sunday 1978, six weeks before Rolling Stone Magazine's June Random Notes piece about Lennon considering a part in a movie called "Street Messiah", which I followed up on, and might have succeeded in working on had it ever been made) will be performing for Obama on October 16th, with surprise guests.

There is a great, wise expression: "It ain't what you do, it's the way that you do it." I would not want McCartney publicly supporting Obama if it were to be done clumsily, in a run of the mill fashion, as a typical celebrity endorsement, or tainted by seeming like an upstaging, or as something pointedly alienating to anyone not of like mind. But what I would love to see would be if McCartney could find a good way to fuse a Beatle-like feeling (from when they suggested the group persona of a social movement) together with the kind of support for Obama that is like being part of the rising spirit of a new social movement.

The suggestion I would like to make, as simple as it may sound, would accomplish a lot, in addition to meeting the only real criteria - it feels "right": I would like to suggest a reunion of Paul McCartney and Denny Laine as part of the Billy Joel and Bruce Springsteen Obama event. It would provide the perfect proximity to present times for the "ghost" of John Lennon's activist spirit; it would contain the promise of musical chemistry yet unexplored; it is the right time, as Denny Laine's new book about Paul McCartney could be seen as implying that their famous relationship could now finally be in the right place for such a musical reunion.

Obviously, I am far outside of the real inner issues McCartney and Laine would have to address in making such a decision. So: let this opinion of mine just be seen as.... one vote.

Posted by [Steinhoff](#) at 9:49 PM 0 comments [Links to this post](#)  

Labels: Billy Joel, Denny Laine, John Lennon, Lennon McCartney Obama, Only The Good Die Young, Paul McCartney, Springsteen, Wings At The Speed Of Sound

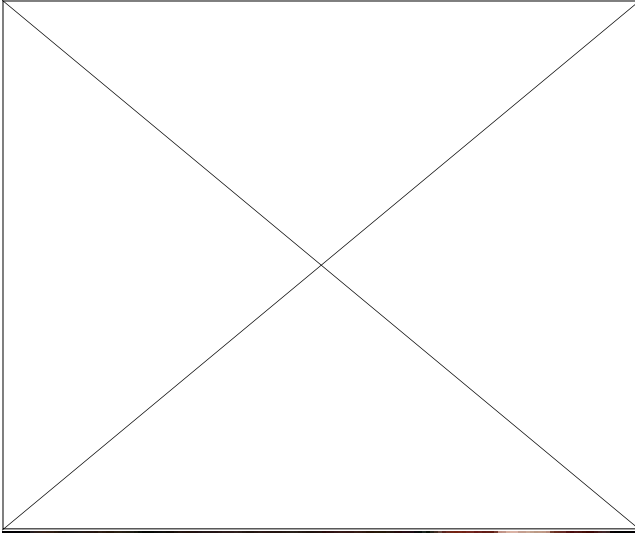
Tuesday, September 30, 2008

Misleading Title

I was staring at the title of my previous blog (which is also the title of my comedy sketch idea), "Peek-A-Boo, ICU", for about, I don't know, an hour, and suddenly all I wanted to do was make everything simple, just like in a game of peek-a-boo.

I've many times pointed out that SNL ("Saturday Night Live") has made quite a bit of use of my ideas, using my ideas in the very same week's show the ideas were designated for. In my Sept. 28th blog I mentioned the most recent example, although admittedly, my idea in this instance "surfaced" in my September 16th blog and used on the September 27th SNL, a rather substantial 11-day interim. This, however, was a special circumstance: it followed the first two shows in two years that *didn't* use my ideas (as I've mentioned in previous blogs). And so it is only fair to regard this as a reunion, a special circumstance, or perhaps, an-I-don't-know-what.

I stated in my first paragraph here that suddenly I want to make everything simple. So to make good on that promise, [here is where my idea originally appeared \(look at the Comment by JonathanDS below the article\)](#), and here is where it wound up on SNL:



Posted by [Steinhoff](#) at 8:16 PM 0 comments [Links to this post](#)  
Labels: [Couric](#), [Palin](#), [SNL](#)

Sunday, September 28, 2008

Peek-A-Boo, ICU

Having recently been reinstated as a secret, unacknowledged contributor to "The Daily Show", "The Colbert Report", and "Saturday Night Live", I therefore felt it as not inappropriate to come up with [something](#). First though, a brief mention regarding the recent indications of reinstatement:

1. I've already referenced the Daily Show indications in recent blogs.
2. On SNL last night they had the joke that Sarah Palin went to see "The Bush Doctrine" movie in NYC's Times Square, and found the title misleading. In my Sept. 16th blog, I refer to my joke that Sarah Palin found misleading the title of the movie, "An Inconvenient Truth" - it was not about dismantling the idea that the stork brings babies (my implication being that she had attempted to provide a form of sex education to her one-time unpregnant daughter). Were one familiar with

- the consistency with which SNL has made reference to my material, one would be more likely to appreciate this as more than coincidence.
3. Several days ago when I was thanked at work during a national videoconference for organizing the videoconference, I made a muscle and pointed to it. That night at the opening of "The Colbert Report", Colbert made muscles in general reference to the greatness attributed to him. Were one familiar with my past observations that "The Colbert Report" occasionally gathers material from infiltrating my work situation (there are only several people regarding whom I consistently make this claim, Colbert being one of them), one would be more likely to appreciate this as more than coincidence.

And now my new SNL idea:

PEEK-A-BOO, ICU

A comedy sketch idea by Jonathan D. Steinhoff, 9/28/08

[**Tom Brokaw** is sitting alone on a stage, at a table, facing the audience. On the table are two video cell phones, perched on cell phone stands, facing each other. On one cell phone can be seen live, standing at a podium, **McCain**, **Obama** is seen live standing at a podium on the other cell phone. A clear water glass and a water glass pitcher are also on the table.]

Brokaw: Good evening everyone, and welcome to the second presidential debate. Some of you may have noticed that, instead of Senators John McCain and Barack Obama being present together onstage, there are instead video cell phones on the table, upon which each can be seen, live. You see (clears throat), we noticed at the previous presidential debate that the candidates seemed a little reluctant to speak directly to each other.

Obama: John wouldn't even look at me, Tom.

McCain: I was trying to concentrate.

Brokaw: And so what we've done here, the thing we decided to do...

Obama: I had nothing to do with this decision. Absolutely nobody checked with me first.

McCain (smiling and winking): Uh, nor, uh, me, right Tom?

Brokaw: What we're doing is, we have two video cell phones with each candidate, the video cell phones positioned to face each other. Our hope is that gradually the candidates will feel more comfortable with each other, and

later on during the debate perhaps, we can remove the video cell phones and have them face each other directly.

Obama: As you wish. (muttering) Might as well be a radio debate.

McCain: We did quite well before there even was such a thing as television, or cell phones, or.... Whatever you want to do, Tom.

[**Brokaw** pours himself some water, has a sip, then places the water glass in between the two video cell phones.]

Brokaw: My first question is for you, Senator McCain.

Obama: Excuse me, uh, Tom, I'm sorry to interrupt, but, uh, you put your water glass on the table between the two video cell phones. So that, well, now all that I can see is the water glass, basically. I can make out a little bit of movement of colors on the other side of the water glass, but other than that....

McCain: That's perfectly okay with me, Tom, if you want to put your water glass there that's fine, I don't mind a bit.

Obama: I can just sort of make out the color of Senator McCain's clothes now with the water glass there. Is this supposed to be like some amusement park mirror debate? Because, I mean....

Brokaw: Should I move the glass to the left or the right. I'm not sure which way....

McCain: It's fine where it is, Tom. I would prefer that you leave your glass where it is.

Obama: You know, metaphorically, this all sort of reminds me of the way Senator McCain's vice presidential running mate, Sarah Palin, seems to find things to hide behind whenever she's called upon to answer a real question.

McCain: Please, we're just talking about where Tom wants to put his water glass. For goodness sake, he is the debate moderator, isn't he entitled to a glass of water?

Obama: John, is that really the issue? Tom, uh, to the left, Tom. No, that just made it worse.

Brokaw: This way then?

McCain: I'm still waiting for the first question.

Obama: It really shouldn't be so complicated to move a water glass away from two cell phones.

Brokaw: Yes, well, if you recall, in the previous debate, Senator McCain demonstrated a certain reluctance to look directly at you.

McCain: I was just trying to concentrate.

Obama: I see, so then the truth is, Tom, you deliberately placed the water glass there to block our view of each other.

Brokaw: I'm sorry John, I told you he wouldn't go along with the water glass thing.

McCain: I have no idea what you're talking about, Tom.

Obama: It's like I'm looking at an amusement park mirror.

McCain: You've said that already.

Obama: Tom, can I at least ask that you drink some more water out of the glass, I can sort of see his form better when there's less water in the glass.

McCain: Can we just wait until Tom is thirsty before we ask him to drink more water? For goodness sake.

Brokaw: That might be a good question. John, would you say the glass is half full or half empty?

Obama: Why would you ask - Tom, I just want you to drink a little more water. Now look, I've shown I'm ready to compromise on this, even more than I should, quite honestly. I didn't ask you to remove the glass altogether.

Brokaw: John? Half full, half empty. Which would you say?

McCain: I, uh....

Brokaw: Senator McCain, one last time, half-full or half-empty?

McCain: Half full or half empty?

Obama: I just sort of see this white blur. And now I know you're going to try to say that remark is racially motivated, but it's the truth, I....

McCain: Here's what Senator Obama doesn't understand.

Obama: What? What don't I understand?

McCain: Live from New York, it's Saturday Night!

THE END

Posted by [Steinhoff](#) at 8:38 PM 0 comments [Links to this post](#) 
Labels: [Brokaw](#), [Colbert](#), [Daily Show](#), [McCain](#), [Obama](#), [Saturday Night Live](#), [SNL](#)

Wednesday, September 24, 2008

Roll Over, Not Enough Time For The Beethoven

What was I thinking when I wrote my previous blog, "Not Enough Time For The Beethoven"? For those who followed-up on the Terrance Williams reference that blog contained, the phrase, "Not enough time for the Beethoven," refers to a line Terrance's character speaks in my "Gosk" video.

But I mean, what was I thinking? That just because everyone all over the place of great stature for years and years and years has valued my material, bringing pieces of it to countless works in various popular mediums, through which the public values it, that therefore I should have a position resembling in any way who I am in the world? How naive, how upsetting of ALL the apple carts, how oblivious to the complex interconnectivity of all things that would surely be convoluted by an appropriate response to me. Oh yes, I do get an appropriate response whenever (okay, sometimes when) I order a cheeseburger. But is that the extent to which we are obliged to provide appropriate responses to one another? I may not be Mr. Conventional/ Appropriate, I may have a broadminded outlook comparatively speaking, but in whose mind does this place me so far outside the world of appropriate responses?

Okay, now I'm ready to leave that blog behind. You see, I'm not making a serious complaint here, so much as I'm trying to find a way inside myself to sever my bond with that blog. I can do it now. I can post this blog and thusly make that blog part of the past. That's all it is. Leaving things behind with the amount of force necessary.

Posted by [Steinhoff](#) at 11:58 PM 0 comments [Links to this post](#) 
Labels: [Beethoven](#), [Ridley Scott](#)

Sunday, September 21, 2008

Not Enough Time For The Beethoven


As a few of us know, Terrance Williams, who played the first violinist in my 1998 video, "[Gosk II](#)", used to be a key assistant to Director Ridley Scott and his director brother, Tony Scott. Another thing a few of us may have noticed is that, ever since Terrance's appearance in my video, my material has occasionally been used in significant ways (unacknowledged) in the work of Tony and Ridley (mostly Ridley). Ridley Scott's "American Gangster", which I

just saw yesterday for the first time (in its HBO premier), proves to be no exception.

Specifically, I first draw your attention to the scene in my 1994 video, "[Gosk I](#)", where Clerp, noticing something while speaking to Jerp, says, "Wait a minute," gets up from his seat, dramatically (complete with dramatic music) steers the spacecraft away from a meteor, returns to his seat, then after a few nonchalant words in response to Jerp's question about what he was doing, says, "So anyway, like I was saying...."

I then draw your attention to the scene in "American Gangster", where the Denzel Washington character is in a diner speaking to a few people at his table, notices something, says, "I'll be right back," leaves the diner, exchanges a few words with someone, then shoots him, returns to the diner, sits back down, and nonchalantly says, "What was I saying?"

Ridley Scott, I once again repeat the suggestion I asked the person who answers the phone for you to pass along: As delighted as I am to be an influence, I would be even more delighted to work for you directly.

Posted by [Steinhoff](#) at 4:48 PM 0 comments [Links to this post](#) 

Labels: [American Gangster](#), [Denzel Washington](#), [Gosk](#), [Ridley Scott](#), [Terrance Williams](#), [Tony Scott](#)

Thursday, September 18, 2008

[The Opposite Of Socks](#)

For those interested in a somewhat spelled-out version of Steven Spielberg in relation to me, I recommend reading my PDF-formatted "[Mall Man, Spielberg, Steinhoff: Interesting Mall Man Facts](#)". And yet the answers would not all leap out at one simply by doing this, one would have to go yet further, and view my "[Mall Man](#)" video. And even then the research would have to continue. You'd have to force yourself to see the Spielberg films referred to in the aforementioned PDF.

After that, I might just begin to think you're getting a little bit up to speed. But here the road gets tricky. You've come a long way (I almost hate myself for what I put you through!), but afterall, the route has been clearly mapped out for you, hasn't it, and that made it pretty easy, to be honest. Found it in yourself to want to continue? Okay, go see the August 2008 "Mummy 3", produced by Sean Daniel, someone you should by now feel acquainted with, or at least introduced to. In "Mummy 3" the treasure we are looking for is a tie-in back to me in relation to Spielberg, if you've been paying attention.

Well, one thing that's clearly put before anyone who sees both the return of the Mummy ("Mummy 3: Tomb of the Dragon Emperor", released 8/1/08, after a 7-year hiatus) and the return of Indiana Jones ("Indiana Jones And The Kingdom of the Crystal Skull", released 5/22/08, approximately two months earlier, after a 19-year hiatus), is how both films emphasize father-mother-son

as the fellow adventurers, the father and mother coming out of some kind of retirement. It seems highly unlikely that this is coincidence, especially because these two "serials" have always been placed side-by-side by film audiences, due to their both being sagas of the same genre and period, and both having been granted the status of being legendary due to their great popularity.

You've already read what I picked up on in the return of Indiana Jones as specifically being in continuity with Spielberg doing stuff in relation to me: the moment at the end when the hat of Indiana is picked up and returned to him (a moment to which the movie assigns special significance). And sure enough, I found something related to pick up on in the return of the Mummy - when a soldier in an army of resurrected dead (the army fighting for the good guys) picks up someone's head and returns it to him. Although the film attaches absolutely no real significance to that moment, it was time-stopping in that it was the only direct moment of humor (outside of the characters' self-aware humor contained in their banter), and as such, a knowing wink, a deliberate, momentary break in the suspension of disbelief.

Tonight was the season premier of "Smallville", written by the same writing team responsible for the third Mummy (Gough and Millar). "Smallville" from time to time has been "known" to make inside references to my work. I watched tonight in anticipation of something in continuity with what I saw done for my benefit in the third Mummy film - and there it was: the handing to Clark Kent of a jacket, a moment expanded in the dialog as something to be seen in relation to the idea of his finally having a costume/Superman identity. Thus, a hat handed to Indiana moment, a head handed to the dead soldier moment, an anti-socks left behind on the bench moment.

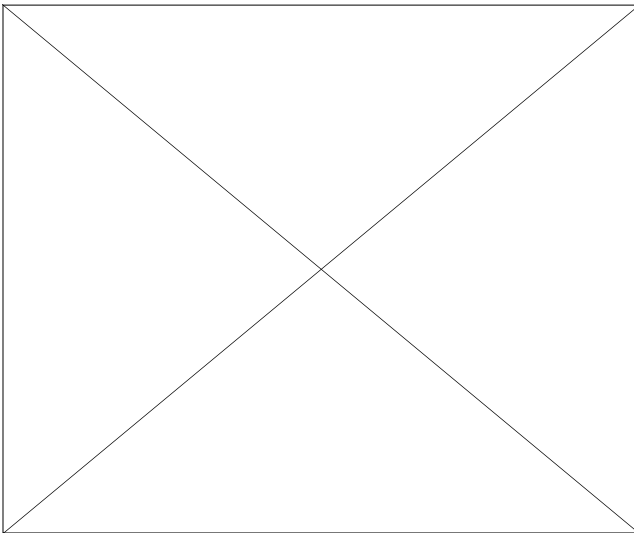
Posted by [Steinhoff](#) at 10:32 PM 0 comments [Links to this post](#)  
Labels: [Indiana Jones](#), [Mall Man](#), [Mummy](#), [Sean Daniel](#), [Smallville](#), [Spielberg](#)

Wednesday, September 17, 2008

Sudden Change

Yesterday in my September 16th blog I discussed my September 6th comedy sketch idea, "Beaver And Wally, The Flying Invisible Time Travelers" (go to [archive.org](#)) as something referred to on the Monday, September 15th "Daily Show", which I had surmised from a set of circumstances, combined with an enormous amount of experience, and an amount of intelligence only slightly less than my experience (I'll wait while you figure that one out)....

The September 16th "Daily Show" has gone considerably further than the September 15th show, in this regard. Just as a key aspect of my comedy sketch idea is that the occurrences of sudden, dramatic transformations around Ward and June Cleaver are regarded as nothing outside the norm, so the sudden, dramatic transformations happening here in this Daily Show bit are presented by the reporter as nothing to get excited about: "People should remain calm. This is normal."



This is not to say that such an idea has never manifested anywhere before. No. But any intelligent person could not fail to notice that on the 15th I had a real basis for connecting their use of a particular idea with the same September 6th comedy sketch idea that can be legitimately related to the show on the 16th.

Yesterday, "The Daily Show". The day after tomorrow, the presidential election (or perhaps the day after that, who bothers to keep track?).

Posted by [Steinhoff](#) at 11:03 PM 0 comments [Links to this post](#)  
Labels: [Daily Show](#), [Leave It To Beaver](#)

Tuesday, September 16, 2008

IT'S A LAWN STORY

In my previous blog of Sept. 14th, I referred to what had once (pre-June 2008) been the result of my emails to Stuart Cornfeld (former AFI student, "Tropic Thunder" producer, "Fast Times At Ridgemont High" pirate boss): little pieces in SNL bits. In my August 28th blog I went into more detail, in that I mentioned

how sometimes my emails to Stuart resulted in pieces (some not so little) in Daily Show and Colbert Report bits.

Well, I don't know if it was the Sept. 14th blog that did it, but I find that I have returned to The Daily Show, or to be more precise, I have been returned to The Daily Show. The evidence, not unlike some forensic evidence, may seem miniscule, yet experience and intelligence inform me it is genuine:

The comedy sketch idea of mine that I referred to on Sept. 14th as the first one they ignored in two years, by not making any reference to it on the Sept. 13th SNL (my Sept. 14th blog including a link to where one could read the comedy sketch idea located at archive.org), has Beaver Cleaver mowing the lawn as a task he performs on par with when he changes world history. Now look at this miniscule videoclip from the Sept. 15th Daily Show:



Here Vice President Cheney is discussed with relation to the idea of dividing his time between Vice Presidential duties and mowing the lawn. The day following my blog.

In addition, I occasionally find that when I post a comment on an article on Huffington Post (where I comment as JonathanDS and as JonathanDS2U), something contained in my comment can find its way elsewhere, such as on "Monk", "Real Time With Bill Maher", "The Daily Show", or "The Colbert Report". Huffington Post is set up so that one can follow/search comments posted by a particular person without having to peruse every article's every comments to locate that particular person's comments. And so I noticed something else on the Sept. 15th Daily Show. Jon Stewart did a bit where the cover of a DVD he bought was misleading to him, hence he wound up with undersea crab pornography. In the past week or two I posted a comment on someone's comedy article on Huffington, listing off various items Palin tried to sell on eBay. My contribution/comment was Palin trying to sell a DVD of "An Inconvenient Truth" on eBay, complete with her description that the title is misleading, the DVD isn't about dismantling the concept that storks bring babies into the world.

Yesterday, the Daily Show.... tomorrow.... the world! Ha-ha-ha-ha-ha! (Sorry, sometimes I laugh at things that aren't generally regarded as humorous.)

Posted by [Steinhoff](#) at 10:26 PM 0 comments [Links to this post](#)  

Sunday, September 14, 2008

["How To Endorse Obama If You Are Paul McCartney" Instruction Guide](#)

In my previous blog I introduced an idea that may need no real introduction: that Paul McCartney should endorse Obama as an appropriate rechanneling of the optimism about the world generated by "The Beatles Movement" (Or was the term "Beatlemania"? I recall the adult establishment back then, via the media, found the term "Beatlemania" the acceptable way of framing things, as much for its non-authenticating of the seriousness of The Beatles as for any other reason). This time, a blog in which I will provide a "How To Endorse Obama If You Are Paul McCartney" Instruction Guide. A few related things first.

It is worth making note here of the fact that I was personally responsible the last time Paul McCartney made a (surprise) appearance on Saturday Night Live. Eight days before that "surprise" sketch about poison in which Paul McCartney appeared with Martin Short and Steve Martin, I emailed my Paul McCartney intermediary that Paul should do a comedy sketch based on my "Recipe For Fun". And so, an SNL sketch about poison featuring Paul McCartney was born. Without going into too many details about what prompted me to make that suggestion, I will say that it had something to do with a matter related to John Kerry (incidentally, it was Kerry who chose Obama to deliver the keynote speech at the 2004 Democratic Convention, which was the moment credited

with bringing Obama onto the national "stage").

When I made that suggestion to Paul McCartney, I seriously expected something to result, based on previous experience. In this case, however, I appreciate that I am not asking of Paul the same kind of thing, and I have never let my power to make suggestions that are given serious consideration turn me into a bossy "now stand on your head" kind of person. I do not even know if Paul McCartney knows how to stand on his head. There are innumerable photos of McCartney doing different things, yet I do not recall seeing even one in which he stands on his head. By the way, I do not believe asking him to endorse Obama is in any way like asking him to stand on his head. Yet perhaps I digress.

During last year's SNL TV season, as well as during the TV season the year before, every single Saturday Night Live included references to sketch ideas I had submitted for each show. I submitted my ideas to two very SNL-connected movie producers, who I had first met well before they were big producers, Sean Daniel and Stuart Cornfeld, and each idea found its way, in some miniscule form, to the show for which it was intended. The exception was the show for which I intended my sketch idea, "In Orders We Trust":

<http://www.angelfire.com/blog2/jonathandsteinhoff/page15.html>

I later found what I consider to be the explanation: someone later wrote a book based on that sketch idea of mine, then sold it to Stuart Cornfeld's company, Red Hour, for development as a TV show. My surmisal is that a few extra steps were taken to bury Red Hour's association with my idea, by not forwarding my idea to SNL. I also wonder if an inclination to bury this trail is responsible for their having ceased to open my emails (according to my email opening detection technology, they stopped reading my emails in May, although there are also ways to avoid detection with this particular technology).

The season premier of SNL on September 13, 2008 reinforces what is indicated by the email opening detection technology: they did not include in any form my sketch idea for a show for the first time in two years (not counting the exception I've noted here).

The comedy sketch idea I submitted for September 13th, entitled "Beaver And Wally, The Flying Invisible Time Travelers", can be read at:

<http://www.archive.org/details/BeaverAndWallyTheFlyingInvisibleTimeTravelers>

And so, now my idea for how Paul McCartney can go about making known his suport of Obama. Obama was initially going to appear on the September 13th season premier of SNL, however, he changed his mind because Hurricane Ike was going on, and so it was deemed inappropriate for him to make an

appearance on SNL at this time. When he does appear on SNL, Paul McCartney can make a surprise appearance on the same show. He can play Ward Cleaver in my above-referenced sketch idea - the role would work because it is so opposite to how one sees Paul McCartney, unless one imagines that aging has transformed him into a calm, pipe-smoking, paternal figure (that reminds me of the time I provided him with something he used on the opening track on "Flaming Pie", but that's another story).

At the end of the show in which Paul and Barack appear, as everyone who appeared that night stands together on the stage, Paul uses hand gestures we've seen him use before with perfect finesse: Paul pats Barack on the back, smiles at the audience, and while pointing at Barack, does a "thumbs up" and head nod. It will unmistakably communicate an endorsement; it will avoid doing so in a stiff, excessively self-important manner; it will be rebroadcast on news shows everywhere so it won't matter how many people stay up to watch the last moment of the show. The coolness of the manner of endorsement will electrify it. The only thing wrong with the idea is that it could be traced back to this blog. Well, that's life when you're trying to save the world.

Posted by [Steinhoff](#) at 10:42 PM 0 comments [Links to this post](#) 

Labels: [Gods Behaving Badly](#), [Lennon](#), [Marie Phillips](#), [McCartney](#), [Obama](#), [Sean Daniel](#), [Stuart Cornfeld](#)

Monday, September 8, 2008

[An Open Letter To Paul McCartney Calling For His Public Endorsement of Obama](#)

The title of this blog entry would seem to say it all. Yet I would like to throw a few things into the mix, things impossible to believe for some, things already known to others, things to think about for a certain number of people (how many people? I don't think I will ever devise the method for figuring out precisely how many people should think about these things!).

1. Back in 1978-1979, when Robert Rickles and I worked for an environmental company called, WAPORA, I asked Rickles what had become of John Lennon and Yoko Ono. It had been the longest period yet in Lennon's "career" (to use the most simplistic term) without music from him, and Rickles seemed the person for me to ask. Rickles was a buddy of then-Speaker of the House of Reps Tip O'Neil; Rickles had been Bella Abzug's right hand; Rickles hung with some very well known, very left liberals. No more than one week later John and Yoko took out a full page ad in the New York Times, "An Open Letter To Those Who Ask What Became Of John And Yoko". I was extremely important in relation to John Lennon back then, even if it was through middle men.

2. Paul McCartney, I am and have been extremely important in relation to you. May I say, people sensing that you are the type who would support Obama is not the same as rendering it tangible. Palin doesn't even believe global warming is man-made. You cannot pass on taking sides when the failure to do

so could mean another eight years (McCain could drop dead any minute and Palin would then be president) of matters discussed in "An Inconvenient Truth" (to reference the nightmare facing the Earth in the most abbreviated manner).

3. When I came up with the words and ideas for Lennon that were then formed by him into the opening of the song "Starting Over", my words and ideas touched on ideas contained in words from the old song, "Walking In The Sand": "Whatever happened to the life I gave to you, what will I do with it now?" Though I never said those words, I spoke of all the people who existed as a group because of something precious that Lennon possessed, and that now he had to do something with "it", what could he do with it now, the life they gave to him. Thus it was a thing, an it, that Lennon possessed in my way of putting it, a thing that he had to (or should, whatever that means or meant) do something with. Lennon put the "Walking In The Sand" phrase into an early version of "Free As A Bird", and I recognized from past experience his keying in on the thought I expressed to a middle man. I also used the word "precious" a million times in my little speech, a reference to the opening track on "Walls and Bridges". And here is where we find a fundamental, recurring difference between Lennon and yourself. In your "Beatle-ization" (excellent in almost every way) of "Free As A Bird", you essentially made the "whatever happened to" into a bemoaning of the loss of a feeling that "always made me feel so free." At some point in his life Lennon tried to give tangible substance and shape to the power given to The Beatles, a power beyond a feeling. You do this too, but to a lesser degree. I once worked for Howard Smith, who introduced Lennon to Abbie Hoffman and Jerry Rubin, and others of their socio-political orientation/disposition. This almost led to Lennon's involvement in protests at the 1972 Republican Convention, but Lennon opted out, an action taken (or rather, an inaction taken) because of his not wanting to lose his fight for American citizenship. Now you took Lennon's counterpoint to the idea of being "home and dry" in "Free As A Bird", the countering undercurrent against just being a complacent animal, and you turned it into bemoaning the loss of an important feeling. An endorsement of Obama would, in my mind, help restore this thing of Lennon's that you neutralized in making (that great Beatles song) "Free As A Bird". We are not bemoaning the loss of an important feeling, we are needing a thing of tangible substance that can make a difference in people's lives. We have empowered you - now use it.

Posted by [Steinhoff](#) at 1:46 AM 0 comments [Links to this post](#) 
Labels: [Lennon](#) [McCartney](#) [Obama](#)

Saturday, September 6, 2008

[In Common Again](#)

PREFACE

We all appreciate the wondrous invention known as the public bulletin board, where people post things, things that mean something to ourselves and certain

others, and/or things that mean absolutely nothing to ourselves and certain others. And we all know there are things that contain secret significance, as well as things that contain significance partially unknown to us, not to mention things that are thought to contain secret significance yet don't, and things thought to contain no significance yet in fact are significant. Well, I think I've covered that one.

Amidst all of these various types of things floating, hurling and/or meandering through the universe (the public bulletin board is only one of the many stops for those things of which I speak), we stumble upon, or direct ourselves towards, the point at which such matter congregates to form common ground. Common ground for all, or sometimes only common for some, common for a few, or even ground the commonness of which is a matter for debate, discussion, thought, wars, etc. I hope I haven't left out any ground here - please let me know if I have and I will be sure to include it next time.

NAMES/WORDS SECRETLY AND INDIRECTLY ALLUDED TO FOR MY BENEFIT ON THE SEPTEMBER 5, 2008 "MONK" EPISODE ("Mr. Monk's 100th Case")

It is common knowledge, among a relatively small group of phenomenally important people, that I am a secretly phenomenally important person. Those who recognize this should accept, or at the very least be fairly willing to consider, that certain specific types of experiences find their way to me in consequence. For example, whatever the work situation I find myself in, invariably it becomes secretly infiltrated, possibly even taken over to some degree, by those involved with power, who are interested in me in relation to power (by power, I refer to the most wealthy and/or the most famous, and/or the most politically powerful people in the world). However innocent my work situations may seem, this has been true almost my entire life. It can even occur when a particular TV show includes things for my benefit - people then infiltrate those who put together the TV show.

Were one to visit YouTube and search for Zoomsteinhoff (my name there), one would find, among other videos, a number of my Steinhoff/Monk videoclips, which serve as examples of the fact that the TV show "Monk", in almost every episode, makes secret references to my material (this perhaps has something to do with Sean Daniel, a former head of USA Networks, which broadcasts "Monk"). These videoclips of mine make the most sense if seen cumulatively, just as sentences or paragraphs read to the end make the most sense. Furthermore, it is generally verifiable, by searching for Jonathan D. Steinhoff at archive.org, that the items excerpted from my material that are included in these videoclips were, in fact, first posted there by me well before the "Monk" episodes were created. Thusly I deflect the idea that I have fabricated the chronology.

So now, without very much further ado (I did leave the preface behind several paragraphs ago, didn't I?), I shall present words and names to which the September 5th "Monk" secretly alluded, while depriving these words and names of the context provided by sentences. Like the Manhattan Project, wherein those who worked on it were shielded from the vantage point of knowing the true nature of what they were involved in, I do not presume that those I name here will truly understand how they came to be associated:

Patti Boyd, Slowhand, Common, Iranian President, Brian Williams, McCartney, Thurmond, Eck, Smallville, Burton, Friday, Dove, Calistra, Jack Black

Unlike the Monk/Steinhoff videoclips on YouTube that precede this posting, I offer nothing to validate or explain why it is that I make mention of these things, these words, these names in this context.

Perhaps next week's "Monk" season finale will permit me the opportunity to once again generate a Monk/Steinhoff videoclip for the common man, as I have this entire "Monk" season.

Posted by [Steinhoff](#) at 2:35 AM 0 comments [Links to this post](#) 

Thursday, August 28, 2008

The Wind In Our Sails

We all heard Obama's speech tonight. Eight is enough, he said. We all heard his reference to the number one movie in the country, "Tropic Thunder". For like the Robert Downey, Jr. character passionately reciting words from the theme song to the TV show, "The Jeffersons," just as if they came from him, but then caught at it, and then defending himself, "Just 'cause it comes from 'The Jeffersons' don't make it not true", so Obama spoke the words, "Eight Is Enough", the name of a TV show, and then laughed. Just 'cause it's the title of a TV show don't make it not true, that was the message I heard.

This brings me to my 1993 screenplay, "Gosk", posted July 3, 2007 on the Internet at <http://www.archive.org/details/GoskTheScreenplay> (Archive.Org shows right there, that's when I posted it). Go to page 90 of the PDF (indicated as page 88 of the screenplay), Scene 30. Here we find the characters stranded in a rowboat, each grasping a corner of a jacket in order to make a sail. Until they learn that the idea came to one of them, Clerp, from watching the TV show, "Gilligan's Island". They then each let go of their corner of the jacket. Apparently, Clerp had been unaware that the characters on "Gilligan's Island" never escaped from the island, and so had failed to see that the idea was thusly fundamentally flawed.

Another example of evaluating the seriousness of an idea based on whether it comes from a TV show and/or a movie occurs yet again in "Tropic Thunder": the Jack Black character offers as a plan an idea borrowed from a movie he (his character) was in, wherein the panties gained from a panty raid are made into

a catapult (Stuart Cornfeld, "Tropic Thunder" producer, who I half-knew in 1975, and who used to read all of my emails and pass them to "SNL", "The Daily Show" and "The Colbert Report", and who I refer to in my August 13th blog: how could you have missed this opportunity to present a visualization of this?).

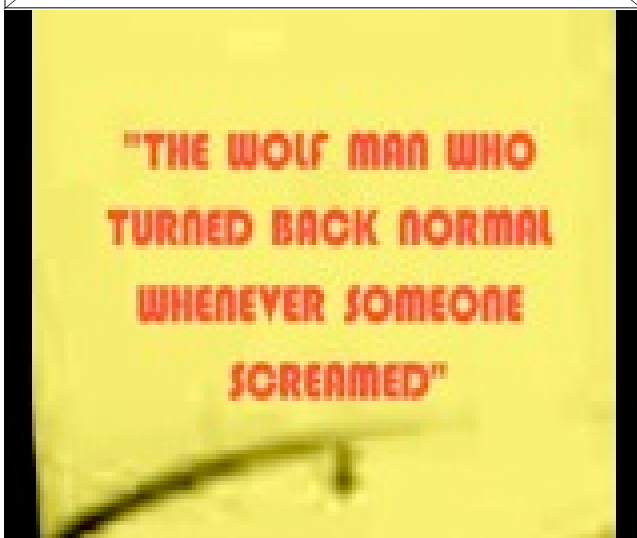
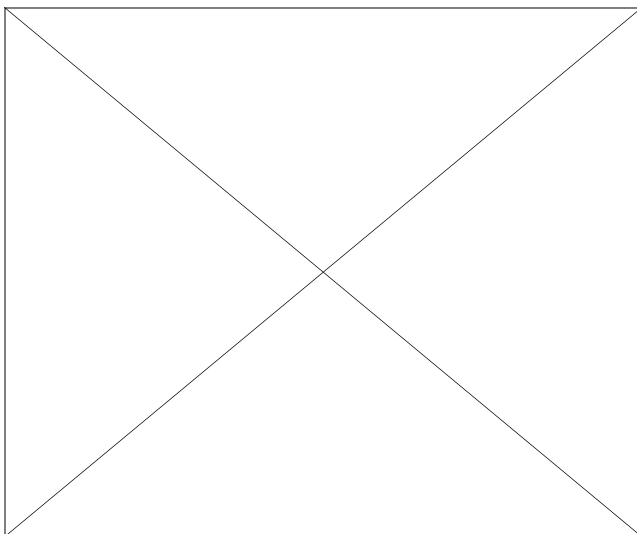
Yes, Obama, you have picked a very interesting week to work the name of a TV show into a speech. And yes, you are quite correct: just 'cause it comes from a TV show don't make it not true.

Posted by [Steinhoff](#) at 9:03 PM 0 comments [Links to this post](#)  

Sunday, August 24, 2008

The Wolf Man Who Turned Back Normal Whenever Someone Screamed

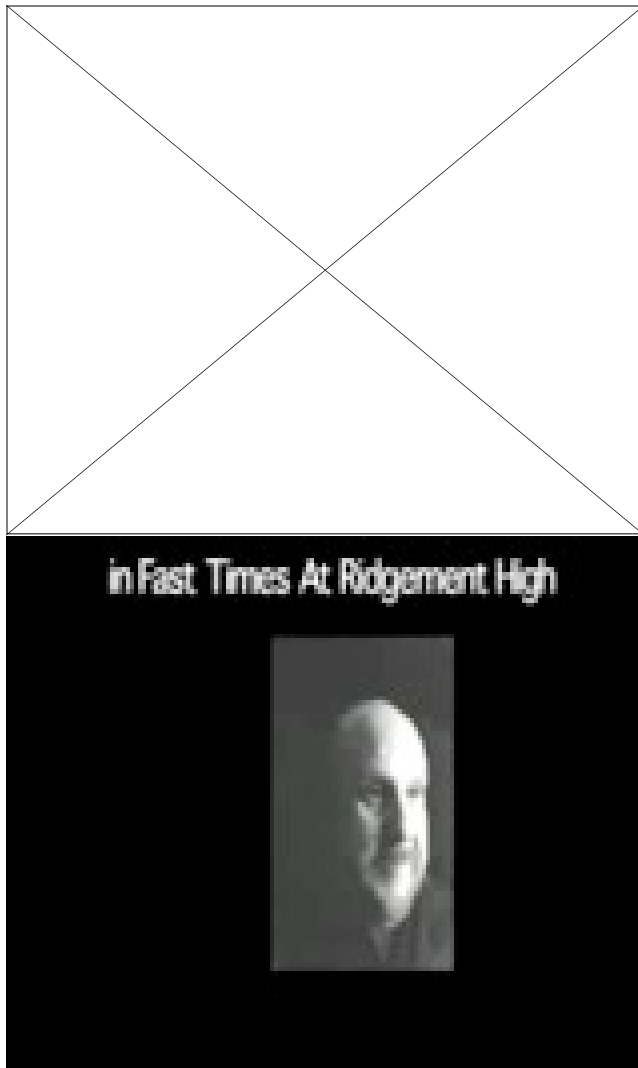
This is my new video, "The Wolf Man Who Turned Back Normal Whenever Someone Screamed." I consider it an optimistic piece, as in reality screaming rarely serves its desired purpose. I recommend organized protest as the best means for achieving success in overcoming our enemies.



Posted by [Steinhoff](#) at 11:23 PM 0 comments [Links to this post](#)  

Wednesday, August 13, 2008

[A Piece of the Mask](#)



This April 2008 Cornfeld/Steinhoff videoclip, which I will be updating once the Cornfeld- produced "Tropic Thunder" can be edited through it being broadcast on television, can already be seen in relation to "Tropic Thunder":

1. In this April 2008 videoclip, a Steinhoff-related work shows a man with a gorilla mask complaining that his mask/costume doesn't come off. In "Tropic Thunder", the Robert Downey, Jr. character undergoes a special treatment to make a change to his face/skin (he is made African American) something that cannot (easily) be altered (the special treatment is portrayed as a first that transcends the concept of theatrical makeup);
2. In the April 2008 videoclip, Jack Black in "Tenacious D" is shown beaten up and lying on the ground, opening his eyes to see Kyle standing over him - which the I correlate in the videoclip to an incident in 1975 on an AFI film shoot when I was knocked unconscious by an exposed live wire, opening my eyes to see Cornfeld standing over me. In "Tropic Thunder",

we again see Jack Black's character lying on the ground, opening his eyes to several of the other characters standing over him.

Though other things that surface in "Tropic Thunder" might deserve being correlated to material in relation to me, included deliberately in that movie for that reason, I would be putting myself and my credibility exceptionally far out on a limb to do so. Perhaps someday, when we're all on the same page.

Posted by [Steinhoff](#) at 8:07 PM 0 comments [Links to this post](#)  

Tuesday, August 12, 2008

Talk French When Intellectuals Are Present

A recent controversy one may or may not wish to be in the middle of, the "retard" reference in the upcoming (end of this week) "Tropic Thunder", is one I actually do feel myself to be in the middle of. This has nothing to do with me being a retard. What I mean is, I am not a retard, besides which, with regard to those who are "retards", I believe in using different language, English of course, unless one isn't English, I have nothing against the French.

The person leading the protest against the use of the word "retard", Timothy Shriver, who is perhaps quite smart (a word occasionally used with a derisive inflection by the more stupid among us, who will often replace it with the insult, "intellectual"), is the brother of one of Rick Natkin's oldest friends. Rick Natkin was with me at Stuart "'Tropic Thunder' Producer" Cornfeld's house during the incident described in my "No. 1" August 10th blog about "Heard Shout-Outs".

I am long-accustomed to being some kind of news story missing link, or in direct relation to some kind of news story missing link, so this Tropic-Thunder-protest-leader's-brother-is- close-friend-of-person-I-encountered- in-relation-to-Tropic-Thunder-producer-in-1975 seems particularly un-random to me. It leads to thoughts of doing-it-to-generate-publicity-for-the- film, i.e., secret promotion. If one's mind "wanders" in this inevitable direction, one may then find of interest the fact that on Saturday, 8/9/08, I posted on YouTube my "Monk's Secret Promotion" (http://www.youtube.com/watch?v=3rw7PLpY_xY), the word promotion being used in the context of advertising.

Posted by [Steinhoff](#) at 11:18 AM 0 comments [Links to this post](#)  

Sunday, August 10, 2008

A Few Words About My "Statement of Blog Purpose"

In re-reading my "Statement of Blog Purpose", it suddenly occurred to me that one or two people might find certain statements difficult to believe. I feel strongly about those one or two people. Life teaches most of us that there are those who tend towards making unlikely things happen, and those who tend towards keeping things predictable, and that on a scale of 1 to 10, or better yet, 1 to a million, The Beatles and The Rolling Stones are at the top of the list of people who tend towards making unlikely things happen. This does not prove

my statements true, however, it does serve as a necessary preface, as it should prepare those one or two people for the idea that my statement is fundamentally as plausible as the possibility of it raining tomorrow, as opposed to the possibility of Martians landing tomorrow.

At the time that the Beatles and the Stones were doing songs because of me, I did not consider it possible. In fact, my ego was such that when I received a letter from Paul McCartney a week after Billy Joel sat next to me on an airplane, I assumed it was a fake. At one time I would concoct some extremely absurd explanations to rationalize that The Beatles, the Stones, and others were NOT doing anything appropos of my doing something, in spite of how directly things pointed and point that way.

While I will not go into every one of the countless details that have cumulatively formed my perspective on this particular Beatles and Stones matter, I would nevertheless like to share some interesting elements "for posterity". In not sharing every one of the countless details that led to this perspective, I realize that skeptics will always be given a seat at the table. As will those claiming to be skeptics, who in reality are acting on behalf of the many important people implicated by the statement that something is due to me that I have not received. That list of important people goes well beyond the Beatles and the Stones, who are implicated the instant one accepts that I am neither a crackpot nor a con man nor a fool.

My 1965 story, "Endless Voyage", is about how the world governments, faced with the dire threat of overpopulation, devise a scientific solution: a pill that permits people to breathe underwater. Those who take it can never breathe air again. And so, dispassionately, the human race would be divided in half, and the question of what to do with all the people resolved, by sending half to live beneath the sea, to become a group of strangers to the other half of the human race. All we had was a photograph, with the instruction to write a two-page story. I wrote a 15-page story, which was treated like a thousand pages. "Eleanor Rigby", "Yellow Submarine" and "Paperback Writer" resulted from this story. "Yellow Submarine" was the flipside of the 45 rpm record containing "Eleanor Rigby". Donovan would later describe how these two songs were worked on by Paul McCartney simultaneously. "Eleanor Rigby", which raises the question of what to do with all the *lonely* people and where they all belong, contains a theme that can be found in the very creation of "Sgt. Pepper's *Lonely Hearts Club Band*". When Lennon felt he had to justify that "Lucy In The Sky With Diamonds" was not code for LSD, he described the entire song as having originated from a single image, not a photograph, but a drawing that his son Julian made for school. An entire song from a single image.

The Rolling Stones have been known to pick up on and then change things originating from The Beatles. It is no controversy that they made "Her Satanic Majesty's Request" appropos of "Sgt. Peppers", nor is it a controversy that they

made "Let It Bleed" appropos of "Let It Be". Lennon and Jagger were good friends, and when people make such clear connections no anomosity against the Stones is assumed. On my tenth birthday, my best friend, Dan, picked a fight with a classmate. Dan was as much the troublemaker as I was the introvert. Yet he set up the situation such that if I didn't join with him after school to fight this kid who he'd picked a fight with, my very loyalty to my best friend would be in question. When my mother saw me with my first bloody nose ever, she grabbed the arm of the kid who had hit me and began marching him back to his house to tell his mother. In the true spirit of adding insult to injury, the kid screamed all the way there that my mother was a hag. The Rolling Stones a few months later, and a few months apart, released "Street Fighting Man" and "Jumpin' Jack Flash", the latter of which contains the lyric, "I was raised by a toothless bearded hag". Five years later, at George Harrison's "Concert For Bangladesh", Leon Russell did a medley of two songs, the Stones' "Jumpin' Jack Flash", and the Coasters song, "Young Blood", the latter of which contains the lyrics, "I met her dad, He said 'you better leave my daughter alone.'" Unfortunately, the dna sample from the song "Young Blood" gives no indication of whether its title contains blood from anyone's first bloody nose. It is also not known whether, in spite of it having been my tenth birthday, Mick Jagger felt, with regard to my bloody nose, that everyone should have just "let it bleed".

Since then, I have made no small number of contributions to the work of Mick Jagger, the Rolling Stones, The Beatles, the ex-Beatles, and many, many others. In most cases I find it considerably more easy to demonstrate than the incidents referred to here.

Posted by [Steinhoff](#) at 7:46 PM 0 comments [Links to this post](#) 

[Recently Heard Shout-Outs From The Makes-Sense-Cumulatively File, No. 1](#)

1. "The Mummy 3" - Producer Sean Daniel, who was the first person from whom I heard of the college I attended, CalArts, is also responsible for his longtime friend Spielberg referencing/using my material (<http://www.archive.org/details/MallManSpielbergSteinhoffInterestingMallManFacts>). Because of the fact that in this round Spielberg's Steinhoff reference involved a hat being returned to its owner (in "Indiana Jones"), special significance is attached by me to the moment in "Mummy 3" when the soldier returns a head to its owner. Were one to look further, one might even consider whether "Dark Knight" and the masking/unmasking of Batman doesn't fit in there somewhere. I appreciate that there might have also been a George Lucas/Star Wars shout-out contained in the Mummy moment, however, there are no rules against shout-outs that multi-task.
2. Stuart Cornfeld's new movie, "Tropic Thunder" opens in a few days. Stuart Cornfeld movies generally make Steinhoff references. I first met Stuart in 1975. Several hours after the one time I was in Stuart's house

- (1975), I went with several people to a movie showing at the Century City mall, where Ann Meara with her young son walked by. Years later her young son turned into Ben Stiller, the Red Hours production partner of Stuart. Jack Black, a star of "Tropic Thunder", was on the Craig Ferguson show several days ago, where he referenced something I had said a few weeks ago at a screening of "Calistra Zipper". In the clip shown from "Tropic Thunder", one saw something resembling a scene in the Cornfeld/Black movie, "Tenacious D": Black lying on the ground unconscious, opening his eyes to people/person standing over him. This takes me back to the time I had a hole in my glove on an AFI film set, was electrocuted and knocked unconscious, opening my eyes to Stuart Cornfeld standing over me. Black recounted yet another example of a similar experience a few years ago on a talk show in describing something that happened to him in the set of "Nacho Libre".
3. This week's weekly reference to my material on "Monk" can again be found on "YouTube", where I am Zoomsteinhoff.

Posted by [Steinhoff](#) at 10:37 AM 0 comments [Links to this post](#)  